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The Bust of Hawksmoor is at All Souls' College, Oxford. The sculptor is unknown. It stands on a special console in the beautiful Buttery, the Buttery being clearly his work.



FIG. 10.—CASTLE HOWARD: THE MAUSOLEUM FROM THE SOUTH-WEST

Nicholas Hawksmoor*

BY H. AVRAY TIPPING, M.A., F.S.A.

Part I

SOME account of Nicholas Hawksmoor may well interest members of the London Society for two reasons.

In the first place, he was essentially a London architect, closely connected with the erection and alteration of many of its churches and public buildings.

In the second place, if we cannot place him in the first rank of his profession, yet he played an important, perhaps an essential part in the careers of two of our greatest and most original architects. As "domestic clerk" and then as an official of the Office of Works he assisted Wren throughout the busiest years of the latter's activities. As associated with Vanbrugh at Castle Howard, Blenheim and Greenwich, he was so important to that original, many-sided, but not deeply trained man that Mr. Goodhart-Rendel, in the little sketch of Hawksmoor that he contributed to the "Masters of Architecture" series, says "with certainty" that "Hawksmoor could do without Vanbrugh a great deal more than Vanbrugh could do without

Hawksmoor." That assertion needs support, which Mr. Rendel does not supply. Against it we must remember that Hawksmoor's name is not in any way connected with Vanbrugh's later work, as at Eastbury, King's Weston, Seaton Delaval, and Grimsthorpe. Yet it was in reference to these that Sir Reginald Blomfield, by no means an admirer of Vanbrugh, reluctantly admitted that "had Vanbrugh lived longer it seems that he might have become a really great architect."

Mr. Goodhart-Rendel wants to set Hawksmoor on a pedestal "as one of the greatest masters of modern architecture," but I incline to think that a fair and judicial definition of his place in our architectural history is that he was an incomparable assistant rather than an originating genius. Perhaps he taught Vanbrugh a good deal, but perhaps also Vanbrugh taught him still more.

Even the sort of panegyric in which his son-in-law, Blackersley, summed up his qualities soon after his death in 1736 does not controvert this definition. He describes Hawksmoor as perfectly skilled in the history of architecture, able to give an exact account

* A lecture delivered to the members of the London Society on Friday, 18 February.

of all the famous buildings, both ancient and modern, in every part of the world, and excelled by few in drawing. This merely means that he was very highly trained and very fully informed, not that he possessed creative qualities. In those the two men he worked for and with excelled, and it was probably fortunate that when our architecture so largely passed into the hands of Wren and Vanbrugh, who, so far as we know, had no early training in draughtsmanship and construction, a man who thoroughly possessed these qualities should have been there to supply the want.

This, of course, is much more true of Vanbrugh than of Wren, for it is in Wren's office that Hawksmoor must have learnt much of what he ultimately knew. Born in Nottinghamshire in 1661, we are told that he entered Wren's office at the age of nineteen. Wren was then—in his official capacity as Surveyor to the Office of Works—busy with St. Paul's Cathedral and the City churches, with the Palaces of Winchester and Kensington, and the hospitals of Chelsea and Greenwich, and Hawksmoor very soon appears on the Office pay-sheets. In 1682 he is employed at Chelsea, and in the following year at the Palace of Winchester. When William III purchased Nottingham House in 1689, Wren was consulted about its alteration and enlargement, while Hawksmoor, as clerk of the works, immediately appears on the pay-books of the Office, and there remains until 1715, when he becomes clerk of the works at Whitehall, St. James's, and Westminster.

Meanwhile he had become connected with Greenwich, being appointed Clerk of Works to the Hospital in 1698, and Deputy Surveyor in 1705. As Wren remained at the head of the Office of Works until 1718, he was Hawksmoor's official chief until then, but the latter does not appear to have been closely connected with much of Wren's work or subject to his influence after the association with Vanbrugh began. When and how did that begin? That is, how could Vanbrugh detach Hawksmoor from Wren and yet a friendly feeling prevail? Mr. Arthur Bolton, carefully examining the Greenwich drawings at the Soane Museum, notices what he feels sure is Vanbrugh's touch in some of them. He suggests that Vanbrugh, moving in the same society as Wren and keen on architecture, met and made friends with Wren during the closing years of the seventeenth century, and that the latter, interested in the young man's fine ideas, gave him the freedom of his office, urged his appointment to the Comptrollership of Works in succession to Talman, and put him into relations with Hawksmoor. May not Wren, a generous and broad-minded man, have seen that the qualities and defects of these two men were in the way of their achieving much while apart, but promised great success when in combination? This is not only an interesting surmise, but a probable

one. What we do know is that in the summer of 1699 plans for Castle Howard were being shown to people of importance, like the Duke of Devonshire and the Earl of Manchester. Then a model of it in wood was made, which, as Vanbrugh wrote to Lord Manchester in December, was to "travel to Kensington, where the King's thoughts upon 't are to be had." Although we do not get documentary evidence of Hawksmoor's co-operation with Vanbrugh in respect of Castle Howard until the following year, it must assuredly have existed before the Castle Howard plans were begun, as it is difficult to believe that Vanbrugh could have put them into definite and acceptable shape without Hawksmoor's assistance. The little material we have as to Vanbrugh's early years shows him to have been a soldier and a playwright, a wit and a man of taste, consorting with the clever group of authors and aristocrats that formed the Kit-Cat Club. It was as such that he was the friend of Manchester and Carlisle, and no doubt the latter, struck by his views on architecture, engaged him to be architect of the palatial house in the Italian manner that he wanted erected in the wilds of Yorkshire. But it is most unlikely that he suggested this to Vanbrugh—or that Vanbrugh undertook the job—unless it was already certain that he could have a full measure of assistance from the one professional who thoroughly understood his job and yet was prepared to accept a subordinate position.

If the records of Queen's College, Oxford, were a little more ample as regards its rebuilding, we could be more positive as to Wren's finding independent work for Hawksmoor. In the very full history of the College that Dr. Magrath, its aged Provost, published in 1921, he tells us that "tradition has always assigned the design of the new college to Hawksmoor." The rebuilding, however, continued for at least 40 years, and though Hawksmoor certainly acted independently in the later stages, he may at first have been acting merely as Wren's assistant or at most under his guiding eye. In either case, however, we may feel certain that Wren felt that Hawksmoor had limitations, perhaps a sort of diffidence that discouraged outsiders from offering him first place and a free hand in the creation of important buildings. There were then at Oxford certain members of the University who wished to dominate local architecture. At the head of these were Dean Aldrich of Christchurch, and Dr. Clarke of All Souls. Provost Halton of Queen's is likely also to have been of this band and, wishing to have a say in the matter, may have preferred for his purpose Hawksmoor to Wren, just as Wren, in those circumstances, would prefer that Hawksmoor rather than himself should be employed. It would seem that as early as 1682 Halton approached Wren and that certain designs were made. The first part of the

rebuilding was to take the form of a great library, similar to, if not so great and elaborate as that on which Wren was engaged at Trinity College, Cambridge. Nothing, however, was done till Halton laid the first stone of it in 1692. It is not against the tradition of Hawksmoor's employment that the building, within

while the bill of Roberts the plasterer for the ceiling amounts to £148 9s. 8d. Both joinery and stucco work are, as we should expect, treated in complete Wren manner (Fig. 1). The great doorway with Corinthian columns and broken entablature is similar to what we find at Trinity College, Cambridge. So



FIG. 1.—INTERIOR OF QUEEN'S COLLEGE (OXFORD) LIBRARY
Built by Nicholas Hawksmoor, 1692-94

and without, is quite in the Wren manner. Hawksmoor certainly then, probably always, reflected the style of a stronger and more inventive man in what he designed. The structure of the library building appears to have been complete in 1694, and the interior work and fittings followed on and are included in the accounts of Halton, who died in 1704. Out of a total of £5,247, the joinery cost £729 13s. 6d.,

also are the beautifully designed and richly adorned projecting bookcases forming recesses for students. At Queen's, however, all the carvings are in oak and probably not by Grinling Gibbons, whereas those at Trinity are of lime wood and, no doubt, from the workshop of the great master carver. Roberts's ceiling, again, reminds us of many that we find in Wren's London buildings, both lay and ecclesiastical, such,

for instance, as Doogood executed at St. Paul's. There Hawksmoor would have thoroughly mastered not only Wren's designing in stone, plaster, and wood, but the capacity and technique of the great craftsmen employed, several of whom we meet later on at Blenheim.

The *Dictionary of National Biography* tells us that at St. Paul's Hawksmoor assisted Wren soon after it was begun in 1675. That is a little previous. Hawksmoor was fourteen years old in 1675, and no one dates his entry into Wren's office until he was nineteen. Whether as an apprentice he was given anything to do in respect of the Cathedral I cannot say, but he certainly does not appear on its pay-sheets until seventeen years after the date it was begun. Payments were made monthly, and the architectural department had, up to 1691, consisted of Sir Christopher as Surveyor-General, John Oliver, assistant surveyor, Laurence Spencer, clerk of the works, and John Russell, clerk of the cheque, their respective monthly payments on the Cathedral accounts being £16 13s. 4d., £8 6s. 8d., £8 6s. 8d., £4 7s. 4d. But in and after the October of that year there is added to this monthly list the following item: "To Nicholas Hawksmoor for affisting the Surveyor this month in copying of designs and other necessary business for the service of this work at 20^d p diem (being 27 days in this month) 02,05,00." That becomes a regular monthly entry for some twenty years. This copying of designs may well have included an occasional translation of Wren's preliminary sketches into working drawings. There are in the Cathedral library two volumes mainly consisting of designs, drawings and sketches, proposed or executed. You may know of them from the 1925 and 1926 volumes of the Wren Society, where some of them are reproduced. A study of them, and of the other collections of Wren drawings, establishes some—although by no means complete and certain—differentiation between what he himself drew and what was done by various subordinates. I should say that he more often sketched than drew, that he mostly left the labour of tee-square and compass, ruler and scale, to assistants, and limited himself mainly to a vigorous semi-freehand treatment. You will see that remarkably well shown by certain preliminary drawings for Hampton Court, undoubtedly by Wren, which will be reproduced in this year's Wren Society volume. Together with such sketches, the St. Paul's collection contains many painstaking and highly finished drawings. Who did those of the preliminary stages showing the various schemes proposed for the Cathedral, as well as those of the finally accepted designs, I cannot say. But remembering the wording of the entries in the accounts respecting Hawksmoor, there can be little doubt that many of those that deal

with the later portions of the Cathedral will be by him. One that is very interesting shows part of the West front, drawn by a careful draughtsman, and at the top of it, roughly put in in indian ink wash, is a suggestion for one of the West towers (Fig. 2). It is a fair surmise that the lower half was done by Hawksmoor, and that Wren set his suggestion for the tower on to it. But, as at Greenwich, Mr. Bolton sees here not Wren, but the bold and suggestive brush of Vanbrugh, and looks upon this as another example of the very friendly relations that existed between the Surveyor and the Comptroller of the Office of Works. By Hawksmoor also may be many of the drawings for the interior of the Cathedral, such as one which shows the North-west corner of the nave, the doorway being that of what is now the Kitchener Chapel, and the open archway, that of the Morning Chapel, across which was placed Jonathan Mann's fine screen. With regard to the stalls also, we find careful drawings with sizes minutely written on, and representing most of the joinery details. Quite different is another little group of drawings showing a wonderful power of rapidly representing garlands, amorini, and all the other motifs used by Gibbons. They specially refer to the organ cases, and the handling, especially of the indian ink washes, is quite similar to certain drawings in the All Souls' collection, which I identified some years ago as being by Grinling Gibbons. I have no doubt that this suggestion for the organ is also by him, and not by Hawksmoor. Where he drew woodwork designs, everything is carefully executed for the joiners' work; but the carving is merely indicated by a few sketchy lines, which, I think, proves that the exact character of the sculptured decoration was left to Gibbons himself.

As regards City churches, Hawksmoor appears on the accounts earlier than on those of the Cathedral. These churches, be it remembered, were, as far as their fabric was concerned, like the Cathedral, a national affair. They were largely financed through taxation, and paid for by the Exchequer, which required very complete accounts. One set of these is at the Bodleian Library, and has been investigated by Mr. Goodison, to whom I owe the following references to Hawksmoor. Beginning in 1685, and continuing till 1693, Hawksmoor received payments "for his extraordinary paines in extracting the States of the Accounts of Parochiall Churches and fairly Engroffing the Same (viz) the State of the Acc^t from 1685 unto the year 1687 being two years; from 1687 unto the Expiration of the Act of Parliam^t 22 Car 2^d. And 5 other Abstracts the last of which ended at Midsum^r 1693 and the Same were double abstracts for the Exchequer and for S^r Christopher Wrens Office in all Seaven at 5^l each 35.0.0."

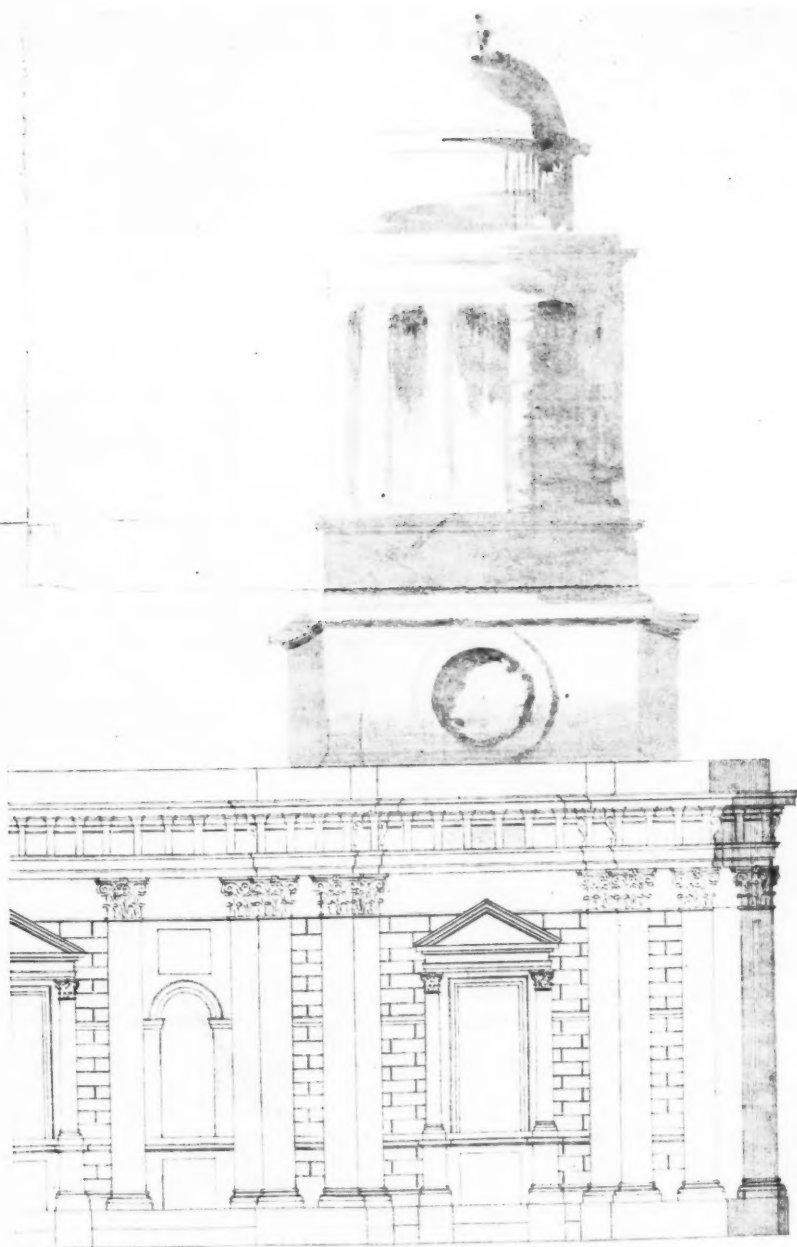


FIG. 2.—DRAWING OF THE NORTH-WEST CORNER OF ST. PAUL'S
Probably by Hawksmoor, with suggestions for the tower sketched in by Wren or Vanbrugh

He also received £10 for "transcribing and engrossing all the bookes, that contains all the bills and workmanship of ye Parochiall church & bring them to one gen^l acct for the Excheq^r," while £9 is allowed to him for "finding Ink, paper, bookes, wafers, pens, and other necessarys for $\frac{1}{4}$ of a year ending Sept 1687." From the same source we hear of a payment of £5 being made to Hawksmoor in 1696 in relation to the funeral of Queen Mary. The payment is made "for his ext^{ra} paines in copying designes by y^e direcons of S^r Christopher Wren for y^e Mausolaem in y^e Abbey & for y^e Chariott of State for y^e carrying of y^e Body of her late Maj^{ty} Q. Mary of Bless^d Memory"—who had died on 28 December 1694.

Was Hawksmoor, aged 34 and after fifteen years under Wren, still limited to copying designs and engrossing the state of accounts? This is unbelievable—especially if we conclude that he was independently engaged on the Queen's College Library, begun in 1692. It is more reasonable to suppose that his copying may sometimes have meant a development from a general suggestive sketch to a drawing showing as much exactness and detail as were needed by the craftsmen of the day. It may even have meant rather more. Hawksmoor was clerk of the works at Kensington Palace from 1689 onwards. Both elevations and interior details of the Palace are entirely what we should expect from Wren. But the Orangery, dating from 1704, has a slight tendency towards the massiveness and severity that Hawksmoor favoured after his association with Vanbrugh. That is often put down as beginning in 1701, because the actual building of Castle Howard did not commence till then; but in a letter—undated, but from internal evidence clearly belonging to the autumn of 1700—Vanbrugh informs Carlisle what preparations he and Hawksmoor together have been making towards starting the work. I have already suggested that Vanbrugh could hardly have made the Castle Howard plans without Hawksmoor's assistance, and that the association began at least as early as the beginning of 1699. As regards Castle Howard, that association continued right up to the date of Vanbrugh's death in 1726, and as the accounts for payment, settled by a yearly "admeasurement" are habitually signed by Hawksmoor, it is clear that at least an annual visit to Yorkshire was usual.

From the very first his position is not that of a mere assistant to Vanbrugh, but of a coadjutor; for in 1701 he writes direct to their client as to the progress of the work. Although we cannot precisely differentiate between Vanbrugh and Hawksmoor's contributions to the finished result, we may, I think, feel certain that Vanbrugh conceived the whole plan of house, yards, forecourt, etc., as they appear in

the design supplied by him to the *Vit. Brit.*, and which surely represents his individual and bold combination of mass and movement. Inside, also, the remarkable scheme of hall, stairs, and corridors, with their dramatic vistas, will be his. But on matters of construction and detail Hawksmoor will have been the authority. He still, in great measure, belonged to the school of Wren, and thus the main pile of the house has a graciousness and suavity which we do not find in most of Vanbrugh's work—for instance, in some of the adjuncts of the garden and grounds, such as the entrance arch to the demesne, the Satyr Gate to the kitchen garden, and, still more, the Gothic departure of battlemented walls and bastions at the park entrance. These surely are Vanbrugh's own. But all such matters as the finish of the living rooms he appears to have left independently to Hawksmoor; for in a letter—dated in 1706 from Greenwich, where he was then Assistant Surveyor at the Hospital—he writes direct to Carlisle how he (Hawksmoor) has considered and settled all sorts of details of interior features, Vanbrugh's name not being mentioned. As time goes on we find Lord Carlisle consulting him independently, and Hawksmoor in answer supplying suggestive sketches and designs, but hinting that by doing so he may "bring S^r John upon his back." That, however, never happened; there is no evidence of a single cloud ever having darkened their friendly intercourse. At Blenheim they co-operated on the same terms of equality and good humour as at Castle Howard. That we gather from Vanbrugh's letters to Boulter and Joynes, joint comptrollers of the works at Blenheim. Thus Vanbrugh writes to Boulter in 1707 as to certain points under consideration "Mr. Hawksmoor is of my opinion," and again "my opinion (and Mr. Hawksmoor's) is this." An interesting letter written by Vanbrugh to Joynes in 1706 throws light upon who acted as Vanbrugh's draughtsman:

"If you have with you my Lord Carlisle's Papers, You'll oblige me to draw the Two Fronts, pretty exact they being for the Engraver to work from; As for the Ornaments on the Top, with the Chimneys on the Main Pile, and the Cupola, I'll get M^r Hawksmoor to Add them here, for I believe you have not the last Designs of 'em."

This seems to show that Vanbrugh's sketches were put into form by Hawksmoor, but further copies, working plans, etc., were made by such lesser lights of the Office of Works as Joynes. Of Vanbrugh's high opinion of Hawksmoor as an architect we get a strong statement in a letter that Vanbrugh writes in the summer of 1721 from York to Brigadier Watkins, a fellow official at the Office of Works:

"Here are Several Gentlemen in the[se] Parts of the World, that are possess'd w[ith] the Spirit of

Building, And Seem dispos'd to do it, in so good a Manner, that were they to establish here a sort of a Board of Works to conduct their Affairs, I do verily believe, they wou'd sooner make Hawksm^r: a Commissioner of it, than that excellent Architect, Ripley. When I met with his Name, (and Esquire to it) in the News paper; Such a Laugh came upon me, I had like to have — my Self. Poor Hawksmoor, what a Barbarous Age, have his fine, ingenious Parts fallen into. What wou'd Mons^r: Colbert in France have given for Such a Man?"

Colbert, you will remember, not only looked after

of William Wakefield, who was buried in St. Michael's, York, that the great houses of Duncombe and Gilling stood as his monument. Did he, after steeping himself in the Vanbrugh manner, act independently, or was he, like Etty, merely concerned with the execution of designs prepared by Vanbrugh and Hawksmoor? I incline to the latter view, although I have found nothing in the way of corroborative documentary evidence. But with one great country house we do know that Hawksmoor was concerned, and that he carried out the job single-handed.

It appears that Sir William Fermor, owner of the



FIG. 3.—EASTON NESTON: THE WEST OF ENTRANCE FRONT

Louis XIV's finances, but also his buildings. The reference to North-country landowners and their housing schemes raises the question of whether Hawksmoor had anything to do with the designing of the country seats in that part of England that have strong Vanbrughian characteristics. Vanbrugh, we know, altered Lumley Castle and new-built Seaton Delaval, using Etty, of York, as sub-architect for the latter. But we get no reference to Hawksmoor in respect of them, and as for such Yorkshire houses as Duncombe Park and Gilling Castle, there is no documentary evidence that even Vanbrugh was concerned with them, for we know nothing whatever of their origin beyond the one sentence in Drake's *Eboracum*, which tells us

Easton Neston estate, near Towcester, contemplated rebuilding the house of his ancestors as early as 1682, and had correspondence on the subject with Wren, who was a relation by marriage. Sir William's descendant, the present owner, has a letter written by Wren on the subject, and we still find at Easton Neston one detached wing on altogether a more modest scale than the present house, but quite like what Wren might have designed in 1682 as one of the outliers of an ample but simple country seat. The wings being completed, and probably, the house foundations having been laid, there was a long pause, and only after Sir William in 1692 married, as a third wife, a Duke's daughter, and was created Baron Lempster, was work

re-commenced. His views and his wealth must by then have been enlarged; he wanted to vie with other Whig magnates and house himself on the Italian *piano nobile* plan. Probably on Wren's advice, he engaged Hawksmoor to make a plan and a model; the latter survives, and although it represents the house that was erected as to plan and mass, it is in

As to the date of the house, we find on the frieze of the central projecting section of the entablature on the garden side the inscription "A° SAL . MDCCII," from which we infer that the shell was then complete. That would be several years after the model was first made, but by the time the work was in hand 1699 will have been reached and the Vanbrugh influence



FIG. 4.—EASTON NESTON: STAIRCASE

several respects more Wren-like than what we can now see (Fig. 3), for the centres of the two main elevations show the Vanbrugh influence, while in the design of the entire scheme prepared by Hawksmoor for the *Vit. Brit.*, published in 1717, we see a complete Vanbrugh treatment of wings and forecourt enclosure. Neither wings nor cupola were ever erected, but the two modest brick wings were left, the one being long afterwards swept away when new and more remote stables were built.

will have begun. The complete wing scheme is evidently some years later still, and shows that influence complete. The death of the first Lord Lempster in 1713, when his son was only a boy, very likely prevented the realisation of Hawksmoor's full scheme; but that he planned not merely wings but "outworks," somewhat on the grand Castle Howard scale, is evident from a letter that he wrote in 1721 to Lord Carlisle, whose garden architecture and more distant temples and bastions were then

occupying the attention of Vanbrugh and Hawksmoor.

Of the latter's authorship of Easton Neston there can be no doubt whatever. It is established by two pieces of documentary evidence. Colin Campbell—no particular friend of Hawksmoor's—is not only polite, but explicit when he tells us in the *Vit. Brit.* that Easton Neston "is the ingenious Invention of M^r Hawksmoor, to whom I am indebted for the Original Drawings of this Houfe and many other valuable Pieces for enriching this Work, which I could not in Gratitude conceal from the Publick."

Then we have the letter just referred to. In 1721 Hawksmoor paid his usual summer visit to Castle Howard, and on his way back to London in the autumn he visited several places, including Thoresby. Describing this, he then adds in his letter to Carlisle:

"We after this went to my Lord Pontfracts. The body of the house has some virtues, but is not quite finished: the Wings are good for nothing. I had the honour to be concerned in the body of the house, it is beautifully and strongly built of durable stone, the Hall & the Ceremoneys are as much as can well be in so small a pavilion. One can hardly avoyed loving ones own children. The situation and park is capable of much improvement, and it is much wanted and I am affrayed will continue so."

The second Lord Lempster had just been created Earl of Pomfret, but the rise in rank does not appear to have induced architectural extravagance as in his father's case. Distant multiple gate-posts rather like those at Duncombe and Bramham are the only evidences of Hawksmoor's complete scheme. In-

doors the "Ceremoneys" demanded a fine staircase, and Hawksmoor introduced one—quite exceptional in the slight rise and great depth of its treads—carried out in stone, with Tijou-like iron balustrading. Stone stairs with such balustrading reached England with William III., and at first went no further than palaces, Wren having introduced them at Hampton Court and at Kensington. The one at Kensington will have been specially well known to Hawksmoor as Clerk of the Works. It was a scheme that evidently was sympathetic to Vanbrugh, who used it not merely for his new-built houses, but even in those that he altered very slightly, such as Audley End, where he introduced a fine example. For Castle Howard and Blenheim they were designed one on each side of the hall, but none is quite so ample and dignified as that at Easton Neston (Fig. 4). Tijou may himself have produced the iron-work here, as at Chatsworth, but it may date from a little later than his time and be the produce of one of the capable band of Englishmen who carried on his style and his craftsmanship. In the centre of two of the panels we find the cipher and coronet of the first Lempster Baron, and this is repeated in the plaster-work of the barrel-shaped ceiling. It is a rich example of stucco-work that has departed from the Wren manner, as executed by Doogood and Roberts, but has not reached the baroque extravagance of Altari and Bagutti, the favourite Italian stuccoists of the Burlingtonian school. In the great drawing-room the transition is clearly marked; the cornice resembles those of wood at Hampton Court, but the great picture frames have a decided George II flavour.

(To be continued)

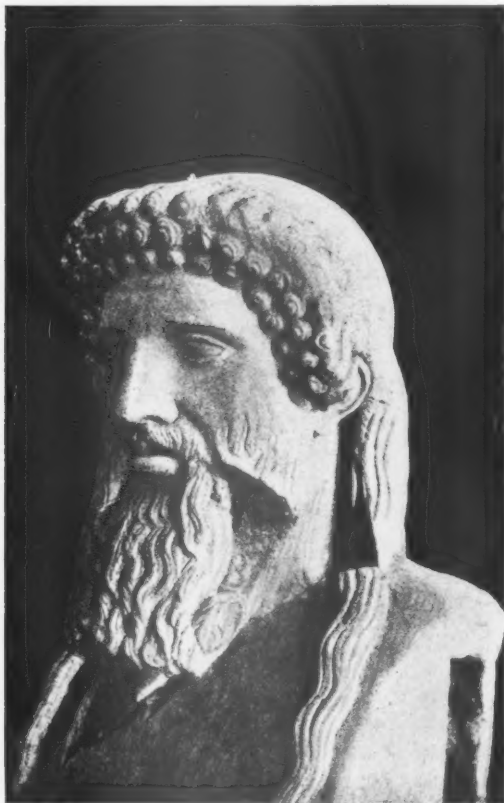
Alcamenes and the Establishment of the Classical Type in Greek Art*

BY PROFESSOR FRANK S. GRANGER, D. LITT., M.D. LOND. [A.].

There is a danger that this valuable piece of work should be underestimated. I will confess to a feeling of impatience as I read it the first time. The author seemed to move in the intangible. And, indeed, when we try to run Alcamenes to earth, we rarely find ourselves upon solid ground. Sir Charles Walston

Pausanias' own authority surely; and there is a copy of a Hermes Propylaios from Pergamon with an inscription attributing it to Alcamenes (p. 153).

Let us take the Olympian pediment first. It is quite possible that the official who conducted visitors and explained the legends of the place and their embodiment in works of art, was correctly informed. But we do not know what he meant by attributing the work of the Western Pediment to Alcamenes.



HERMES PROPYLAIOS, PERGAMON

rests in the main upon two cases: there is Pausanias' statement, that the sculptures at Olympia on the Western Pediment of the Temple of Zeus were by Alcamenes, probably on the ground that the local guide said so, something rather different from

* *Alcamenes and the Establishment of the Classical Type in Greek Art.* By Sir Charles Walston. Cambridge: University Press. 1926. 30s.



MUSEUM OF THE BARDO. HERMES BY BOETHUS

The case is probably met by the supposition that Alcamenes furnished the general design, but that he left its execution to the local sculptors. At any rate, the whole evidence, the statement of Pausanias and the actual remains, are a very weak foundation for an attempt to determine the style of Alcamenes.

Nor are we in a much better position when we turn to the copy of Alcamenes' Hermes (p. 154). How-

ever, it is possible to receive an impression of the artist's touch, as he figures forth the more solemn deity of a primitive past. Along with the archaising treatment of the hair, there goes a strange and impressive suavity of facial outline which betrays emotion almost breaking through the narrow limits set by the traditional type. There is a certain parallel between the Hermes of Alcámenes and the bronze herm of Dionysus (so-called) which I found so impressive in the Bardo Museum at Tunis. This fine piece was recovered from the sea in 1907 along with other objects of art forming part of a cargo which was sunk off the coast of Tunis about 80 B.C. It bears the signature of Boethus. Although it is so much later than Alcámenes' work (perhaps about 200 B.C. may fix its date), it is even more formal in treatment. And yet the Bardo bronze has the note of power. The creator speaks through his work. It fulfils the canon of Blake: "Ideas cannot be given but in their minutely appropriate form nor can a design be made without its minutely appropriate execution." Unfortunately the work of Boethus has lost some of its finish. The filling in of the eyes is gone. And, I should imagine, there were considerable touches of gold and even of colour in the original state. It is by projecting backward on the copy of Alcámenes' work something of the life of its successor that perhaps we can get a little nearer to the Attic master. But a correction remains to be made. And this is but one of the many cases in which the rich collection of material in the book furnishes helpful comparisons. The bronze of Boethus in the Bardo is not a Dionysus at all, but a Hermes; one of those archaic or archaising figures which guarded entrances at Athens.

In the light of this case we can discuss the author's introductory treatment of what he calls "the Classical Type in Greek Art." The phrase sounds to me somewhat unhappy. A closer inspection of the surviving masterpieces reveals a greater divergence than is suggested by this part of his book. On the morning of the day on which I am writing this, I was discussing with a student some of the so-called typical Greek heads of statues. We looked at a full face photograph of the Hermes of Praxiteles (Baumeister, *Denkmäler*, fig. 1293). It disclosed an intensity of particularisation as if the sculptor had been making a portrait of somebody. And this quality, usually lost in the copies of statuary, can, I think, be faintly traced in Alcámenes' Hermes as reproduced at Pergamon, and fully realised in the Bardo Hermes. To be quite candid, the profile to which the author so largely devotes himself (pp. 42-60), is of far less importance than the countenance seen as a whole. Facial expression is infinitely varied even within the limits of any given form of profile. And, indeed, I find that the contemplation of copies which have

missed this main quality in their original, blunt the perception and offend whatever taste one happens to be blest with.

The recent death of Sir Charles Walston ends a career long and meritorious. It is exactly forty years since I first acknowledged my indebtedness to him. And if, in this review, demands have been made which can scarcely be satisfied by the method of the book, we are left with the obligation to pay a last tribute to the wide and accurate learning which has marked his work, and to the fruitful hypotheses which have brought order and meaning into various parts of the archæological field. Although, as already appears, Alcámenes is little more than a name, Sir Charles Walston, in pursuing his theme, has grouped together a large amount of material actually bearing upon it. He may not have solved the controversy about Alcámenes, but he has shown what the controversy is about. Urbanity and common-sense are two leaves in the laurel wreath that binds the brow of the critic whose loss we mourn.

Reviews

COTTAGES. *The Planning, Design and Materials*, by Sir Lawrence Weaver, K.B.E., F.S.A., Hon. A.R.I.B.A. 15s. London: "Country Life," 1926.

Cottages and all that the name implies is a subject that has been much before us since the termination of hostilities and the legislation of the subsequent governments. There is scarcely a hamlet in the country, apart from the towns, that has not had its Housing Problem. The result has been to stimulate a demand for literature dealing with the subject.

The book under review is, as the author points out, really a third edition with a change of title. The general public, especially those interested in architecture, expect a publication by *Country Life* to be worthy of their tradition, and under the authorship of Sir Lawrence Weaver that tradition has been well maintained. The letterpress is clearly and concisely written by one who has contributed to the Technical Press for many years and has mastered this subject; the various Acts of Parliament dealing with Housing are referred to, and the book is a valuable record of what has been the history of cottage building of the last few years. The illustrations throughout are by excellent photographs and plans. As an indication of the comprehensive character of the book, it may be mentioned that the work of nearly one hundred different architects is illustrated (Illustration No. 316 should have been ascribed to Frank Atkinson).

The opening chapters give pre-war examples of attempts to produce a cheap cottage and the price that was then obtainable. Chapter III starts the post-war Housing Schemes, and details the various methods by which the Government came to assist in building the necessary cottages. The author illustrates the various alternative methods of materials and construction and planning to

provide cottages in various parts of the country. Starting with a two bedroom cottage and going up to an eight-room cottage these examples have been carried out by the Government and private enterprise since the war, and give the variations in requirements associated with the different counties. The result of these experiments are given in detail and such information is invaluable to those engaged on this class of work. It is interesting to quote the author's words, in which he sums up—"the broad result of the experiments was to show that none of the methods showed any real saving as compared with brick."

The author has in Chapter XII dealt with the opportunity the architect has in the designing of entrance lodges and other estate cottages, and the rather definite architectural character associated with this type; but he does not give us any illustration of the balanced composition of lodges on each side of a gate, which are such a feature of our country side.

Chapter XIII, dealing with the repair and preservation of existing cottages, is most useful. The lack of information on these matters is no doubt responsible in the past for the destruction of a number of historical and interesting cottages that could have been restored and adapted to modern requirements. Chapter XIV and onwards give details of the grouping and lay out of various housing schemes in different parts of the country. It is this aspect of the so-called housing problem that such an advance has been made over that carried out in pre-war days.

The book concludes with illustrations of a few flats (superimposed cottages) on the Duchy of Cornwall estate in South London, and it is to be hoped that in any future editions space could be found in this chapter for some illustrations of the flats now being built by Mr. Topham Forrest for the London County Council, whose twenty-five years' experience in this class of work would make a valuable addition.

C. LOVETT GILL [F.].

RUSTICUS; OR, THE FUTURE OF THE COUNTRYSIDE. By Martin S. Briggs. *To-day and To-morrow Series.* London: Kegan Paul, Trench, Trubner and Co., Ltd. 2s 6d. net. 1927.

The "To-day and To-morrow Series," to which this volume is a recent addition, is a revival of the formerly popular Pamphlet—a short study, not exceeding about 100 pages, on some topic of general interest. The printing and format are attractive, and the author, in discussing the problem of the countryside, holds the balance fairly between the claims of the picturesque and the necessary conditions of modern life.

He describes the evolution of the village, from its earlier and more isolated form up to the great coaching days, which may be considered as the climax of its romance and interest; next, its deterioration in the coal and railway age; and its final transformation when the roads came back into use in the petrol age, bringing us to the post-war period of arterial roads and bungalows.

The usual defect in all recent writing and talking about the ruin of the amenities of the countryside is that the writers and speakers, being for the most part town-dwellers, regard the country village as an object of art to be preserved in undisturbed picturesqueness for their

admiration and enjoyment—the kind of attitude which infuriates the Italians when they propose some modern improvement in one of their historic cities, and bring down on their heads the protests of a host of foreign travellers from the rest of Europe. Mr. Briggs avoids this point of view, and gives fair consideration to that of the inhabitants of the countryside themselves. He reminds us that "ruin in itself is not a worthy subject of admiration," and that those who protest against modern progress in village life are not usually natives, but "week-enders" or people who have retired to the country after a business career in a large town. He even suggests that "it is a question whether such a village is, or ever has been, specially attractive to the eyes of its inhabitants," since admiration for the countryside, like admiration for ruined abbeys, is a very modern cult.

With this view of the present situation, the author explains the special causes which have produced the bungalow in its most offensive form, and ascribes some of its defects, ingeniously enough, to the "insidious hold that the architecture of dumps and sheds had gained on men's minds in 1914-1918." But he concedes that in spite of all these defects the bungalow has met a legitimate demand, and has been properly constructed, and conforms to all the building bye-laws.

He also sees the difficulty of any general proposals for local Committees of Taste, which might be given powers of control over building designs, and describes with humour an imaginary incident where the Rural District Council of Nether Footlesby deals with a scheme by Sir Felix Lutfield, R.A., for a large country house in its area, and rejects his design because it disapproved of his chimney stacks.

It is also impossible in present conditions of transport to make æsthetic regulations, e.g., that every one building in a certain district must employ only the "local materials"; moreover, any limitation of this kind would cut both ways, and would prevent the use of Cornish or Westmorland slates in any county but their own.

On the whole, the author sees no definite and drastic solution: careful and judicious use must be made of Town-Planning legislation, and a watchful eye kept by all the Societies and Associations which exist for that purpose (such as Scapa and the National Trust), and of which he appends a useful list with addresses of headquarters.

On the matter of arterial roads he appears to have changed his mind in the course of about 60 pages. In his introduction he pictures a traveller returning to England after a long absence and coming up by car on the new road from Folkestone. "He looks forward to passing through Charing, Lenham, and Harrietsham—three beautiful villages on the main road—but as each is approached his car swerves along the new racing track and avoids the village High Street. He passes through a cutting gashed in the chalk, . . . felled trees lie by the road, . . . everything is cleared away to allow cars to roar through the countryside."

On this, one might point out that the High Streets of Charing, Lenham, and Harrietsham still exist, and the traveller could easily have directed his driver to diverge from the new road in order to pass through them. And

surely the "by-pass" road is the only solution of the village problem, and a perfect godsend to the villages themselves, which now find their former peace and seclusion restored to them.

And by the time page 67 is reached, the arterial roads are very differently estimated. "They seem to me to represent one of our highest achievements in civil engineering, as they sweep majestically through cuttings and over embankments. In some ways they are the biggest thing we have in England. . . . It will be years before the trees that line them turn into magnificent avenues, but by that time we shall have learned to accept them and even to admire them."

We can read in nineteenth century history the futility of trying to prevent the development of railways by mere obstruction from the countryside point of view: and it would be equally futile to repeat the same protests against the development of road transport which is going on under our eyes. All that we can and should do, and all that Mr. Briggs demands of us, is that, in the interest of the general amenities of life, we shall use such reasonable measures of control, advice, and direction, as may guide these developments in the right direction, and hold the scales fairly between the claims of all parts of the community.

RONALD P. JONES [F.].

ARCHITECTURE AND THE ALLIED ARTS: GREEK, ROMAN, BYZANTINE, ROMANESQUE, AND GOTHIC. By Alfred Mansfield Brooks, Professor of Fine Arts, Swarthmore College. London: George Allen and Unwin, Ltd. 18s.

In the preface to this, the second edition, the author, in referring to the former edition, expresses the hope that "the laity for whom it was written found it useful" and he adds, "By laity I mean the masses of the American people susceptible to the message of true art who, once they have become imbued with correct standards of appreciation, adhere to them and apply them; those yearly increasing masses of men and women who feel the 'urge of beauty,' who read and travel, or save in order to travel later on."

The book is mainly a treatise on Classic and Gothic architecture. The author takes various buildings more or less in chronological order, describes and criticises them. The value of his remarks is increased by the excellent photographs with which his book is illustrated. Several of these are reproductions of Mr. J. R. Rooke's drawings—now in the Birmingham Municipal Gallery—which were looked on as touching the high water mark of architectural illustration a quarter of a century ago. There are also a few old friends from Viollet-le-Duc's Dictionnaire and a large number of very good photographs taken from actual buildings.

Of the "Allied Arts" mentioned in the title, sculpture is the only one seriously dealt with, though Gothic painting, stained glass and metal work are touched on.

Mr. Brooks's method of handling his subject is interesting, but when a further edition of his book is called for it might be worth while to consider the possibility of reducing the number of buildings dealt with and making something of a little monograph of each one, including

the details of the various crafts such as stone, wood, metal, glass, and so forth. "The laity" for whom the book is written and also the ordinary architectural student would then probably get a clearer idea both of the principles which guided the designers of these buildings and also of the methods of the craftsmen who worked in them.

The author's "Bibliography" at the end of the volume, which contains a brief appraisal of a large number of our best known textbooks as seen through American eyes, is not without interest to English architects.

ARTHUR BARTLETT [F.].

DESIGN IN EVERYDAY LIFE AND THINGS.

The Year Book of the Design and Industries Association.

Edited by John Gloag. London: Ernest Benn, Ltd. 10s. 6d. net. 1927.

Some movements do not move. Unless a gospel appeals to big numbers, the enthusiasm of the founder will not save it from an early death. Time is a very important element of success. We all know struggling new movements that have been born at least five centuries too late. Others that obviously suffer from anaemia may be premature.

The Design and Industries Association chose wisely in coming to birth in the year 1921. For more than fifty years before that, William Morris and his disciples, and the various societies and schools that followed them had been preparing the way. The year book of the Association just published, well expresses the aims in a preface by Mr. John Gloag and six chapters by Messrs. B. J. Fletcher, Frank Pick, W. H. Ansell, C. H. Collins Baker, H. P. Shapland, and Gilbert Russell. Five of these chapters had been given as lectures at the London School of Economics. The writers deal simply with first principles—perfect fitness in design, the right use of materials and tools—that we all understand, but we welcome every opportunity to restate them; especially to a lay audience. These principles, leaving out that "little more" will not produce great work; but without them, even a genius, cannot help to build a living tradition.

To what extent the complications of modern life are essential is a difficult question. We certainly cannot escape altogether. Morris loathed the machine. And no wonder, for in his youth, it appeared only as the hideous monster that destroyed nearly all the finer qualities in man's work. The only place where a thing of beauty could be bought was contemptuously named a curiosity shop! The artists turned their backs and talked while the engineers got on with their jobs. Ships, trains, bridges, and other structures, motor cars, aeroplanes, and even machines themselves now make us realise the beauty of efficiency. In other words, the machine which is only a big, wonderful tool, can be made to serve mankind as he has never been served before. Nothing can ever equal good craftsmanship, but its use is necessarily limited. Artists must learn how to get the best out of a machine before common articles—furniture, knives and forks, teapots that pour out properly—of good design, can come into general use. Here is a rich field for the D.I.A.

S. B. CAULFIELD [F.].

LE STYLE ROMAN EN FRANCE. Par René Colas. 40. Paris, 1927. 17s. LE STYLE GOTHIQUE EN FRANCE. Par René Colas. 40. Paris, 1926. 17s. [Paris: René Colas, Editeur.]

These two books of photographs give a good survey of the evolution of architecture in France from the early Romanesque to the end of the Gothic, and, judging by the plates, it would seem that the author regards Romanesque as being more interesting externally and Gothic internally. Plans are scattered through the text, but sections showing the construction are not given, and I feel the collection is rather disjointed and sketchily put together.

I notice that several of the photographs are from negatives taken over 30 years ago. When in Coutances in 1892 I acquired a photograph of the west front of the cathedral and it showed a scaffold in place of the west window. If this is not the same photograph, the scaffolding must be a historical record, like the one in the old cathedral at Salamanca, but I remember well that a new window had been put in, shortly before my visit.

The views seem to point to a rigidity of technique in the architecture, rather than individual expression, very different from Italian, Spanish, and English work. I would, however, put this down to the merciless "restoration" carried out upon defenceless patients—in fact, wherever now we go in France, it is difficult to believe that what we see is original.

In some cases all semblance of age and craftsmanship is obliterated: as an example, take the interior of the church of St. George at St. Martin de Boscherville, where the restorer has replastered and ruled dark assertive joint lines, as he considered the stones should have been cut and jointed, completely obliterating the soft contours of the architecture by a horrible mesh of netting.

We trust that in England these days are past and that preservation is more important than restoration.

A. E. HENDERSON [L.].

NOTES ON RECENT FOREIGN PERIODICALS.

By GRAHAME B. TUBBS [A.].

In the *Journal of the American Institute of Architects* for April is given Mr. Elbert Peets' first article on the Genealogy of L'Enfant's plan of Washington. He traces its descent from the Piazza del Popolo of Renaissance Rome, through the French hunting forests, the town and park of Versailles, and Evelyn's third plan for the rebuilding of London after the fire.

In the same issue the "mental cross-section of the A.I.A." is continued, and the replies are printed to the question as to "whether it is legitimate for an architect to continue to practice on the reputation of the dead or retired." As would be expected, there is a sharp division of views, but there is a considerable body of the opinion that, although it is wrong in principle, it is not permanently harmful, as, if the successors to the founder of the firm do not keep up his standard, the firm will soon lose its reputation and go out of business.

In *Architecture* for March Messrs. Cram & Ferguson's clever solution of the very difficult problem of roofing the crossing of the Cathedral of St. John the Divine, in New York, is dealt with. This scheme, which is most original, consists in reducing to 60 ft. square the huge

central space of 120 feet by 120 feet by the introduction of four subsidiary piers, from which spring four arches, intersecting at right angles; on these the central tower is built. This device has made it possible to build a tower, which will be in scale with the rest of the building, and reduce the vaulting problem to practicable limits. As it was, the space to be vaulted was much greater than that in any Gothic church and was in fact bigger than that of Santa Sofia itself.

In the April number of the same magazine the new County Court House in New York is shown. This building was dedicated a week after the lamented death of its architect, Guy Lowell. The plan, which is hexagonal, is an interesting example of "radial" planning, the circulation to the Courts being effected from a central rotunda.

"The design and application of mosaics," by Alfred Floegel and K. Reid, is the subject of a well-illustrated paper in *Pencil Points* for March. There are also some useful "dodges" for setting up perspectives from a rough sketch. In the following issue Professor Hubert Worthington's stimulating (and amusing) address to students at the R.I.B.A. is printed at length.

The *Bulletin of the Beaux Arts Institute of Design*, which serves the same purpose for American students as the French portfolios of Beaux Arts plates, has some interesting students' designs in the March number, amongst them being an archæological study of a Maya temple.

In the March number of the *Journal of the Royal Architectural Institute of Canada*, Mr. P. J. Turner's lecture on the Liverpool Cathedral is printed, together with Mr. Raffles Davison's drawings. This lecture was given in conjunction with the exhibition of Architecture and Allied Arts which was recently held in the Toronto Art Gallery, and which was most successful and well patronised—over 28,000 people were admitted. The exhibition is reviewed in the March number of the Canadian magazine *Construction*.

Among the French magazines *L'Architecture* for March reproduces seven schemes submitted by architects who were selected to compete in the final competition for the Church of St. Joan of Arc in Paris. M. Closson's scheme was awarded the premium, and is a modern rendering of French Romanesque. The plan is a fine one, and is of a cruciform church, having the crossing roofed by a dome, concealed on the outside by a flat-topped drum, the shape of which is echoed in the top of the tower, which is an important part of the scheme. The elevations are rather uninspiring. Messrs. Perret, whose amusing ferro-concrete *tour de force* was illustrated in the French architectural press recently, were not admitted to the final round of the competition. There is, however, one scheme which is decidedly out of the ordinary; it is submitted by M. Sainsalieu, and is practically a baptistry plan, carried out in ferro-concrete and covered with an egg-shaped dome with a pointed roof outside.

The weekly paper *La Construction Moderne*, for 20 March and 10 April, shows the *Cité Jardin* at Lille la Deliverance, while the new Grand Casino at Nice by MM. C. and M. Dalmas is reproduced in the issue of 27 March.

This is a large and interesting scheme and is distinctly modernist in idea. In the following week new shops and houses in the main street of Bethune are shown. In this case the architect was obviously determined to be picturesque at all costs, and the result, at any rate to English eyes, is rather terrible. In the issue for 17 April Messrs. Perret's ferro-concrete church at Montmagny is illustrated more fully than it has been before, and the extremely interesting interior effects can be better appreciated.

In the Belgian *L'Emulation* for February-March the activities of the *Société National des Habitations et Logements à Bon Marché* is described. This Society has been responsible for the erection of over 25,000 dwellings in Belgium since its formation in 1920. The homes take the form of flats in the towns or on the *Cité Jardin* lines where more land is available.

The Belgian paper *De Bouwogids* for February-March gives photographs of the Scent Shop in the Boulevard des Capucines, Paris, which was recently illustrated in the French papers. A large part of the remaining space of the magazine is devoted to reviews of foreign architectural books and magazines, and it is interesting to see that there was not a single review of any English or American publication.

In *L'Arquitectura* for February the new Cinema del Dallao at Madrid, which seats 1,333, is described and illustrated. It is by Signor Gutierrez Soto, and the treatment of the detail is modern in feeling, and some of it, especially the ironwork, is very reminiscent of the Paris Exhibition of 1925.

In the March issue of the Argentina Magazine *Revista de Arquitectura* the large new Central Post and Telegraph Office for Buenos Aires takes up most of the space. This building, which is very much in the French manner, cost seventeen million dollars.

Twenty-four old and new churches from Germany, Holland, Spain, Poland, American and the East are shown in *Wasmuths Monatshefte für Baukunst* for January. In the next number photographs of domestic work from many countries are reproduced. The house at Burghrohl (Eifel) is conspicuous for its almost eighteenth century charm, while the "left wing" of architecture is represented by Ernst May's house at Frankfurt Ginnheim, while Jan Wil's houses at S'Gravenhage occupy an intermediate position between the traditional and the extreme.

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NOTES BY MEMBERS OF THE LITERATURE COMMITTEE ON RECENT PURCHASES

[These Notes are published without prejudice to a further and more detailed criticism.]

THE WOODCUT OF TO-DAY: AT HOME AND ABROAD. Edited by G. Holme. Commentary by Malcolm C. Salaman. Sm. fo. Lond. 1927. 10s. 6d. [The Studio, Ltd.]

A volume of modern woodcuts, interesting as a record of the progress, or otherwise, of this interesting art.

C. S.

LE MUSÉE DES ARTS DÉCORATIFS. PALAIS DU LOUVRE, PAVILLON DE MARSAN. Le Bois par Louis Metman et Gaston Brière. 2 vols. fo. Paris. n.d. £4.

These two volumes contain between six and seven hundred photographs of French woodwork from the middle ages to the end of the eighteenth century. There is no text. The examples chosen consist almost entirely of furniture, though there are also a certain number of carved doors and chimney-pieces and other architectural features. Owing to their numbers the photographs are necessarily small; but they are clear and well reproduced, and the standard of the work illustrated is high.

A. H. M.

WANDERINGS IN ANGLO-SAXON BRITAIN. By Arthur Weigall. 8o. Lond. n.d. 8s. 6d. [Hodder & Stoughton.]

In this most interesting book will be found a careful study of most of the Saxon work in Great Britain, with some excellent photographs, but unfortunately no plans, which to an architect help very much to realise the interesting series of, for instance, Saxon crypts. As some of these early instances take us back thirteen centuries, it is a very difficult matter to unearth the original forms, for most of the buildings where these relics exist have been altered, enlarged and built over.

Mr. Weigall has traced the history of those far-away times in a most comprehensive historical survey which is well worth attention and is of great archaeological value.

There is one omission from the List of Saxon Crypts, i.e., Sidbury, Devonshire, where the reviewer had the privilege of finding in 1898 a Saxon crypt in very perfect condition beneath the Norman chancel.

It is of interest to note that of the six Saxon crypts known to exist none have the same plan.

W. C.

L'ART KHMER PRIMITIF. Par Henri Parmentier. (Publications de l'Ecole française d'extrême-orient.) 2 vols. La 8o. Paris, 1927. [Paris Librairie Nationale d'Art et d'Histoire. G. Vanoest, Editeur.] £2 8s.

Classical Khmer art is becoming known to us, but for most of us the primitive art, which preceded it, is buried in the jungles north of Cambodia. It is an art, however, worthy of study, and the monuments of brick and stone which are disentangled carefully in M. Parmentier's drawings from the mass of vegetation that hides them in the photographs are small but impressive. In most cases the buildings consist of a single cell with a richly ornamented doorway: the tall superstructure is moulded and modelled like a mass of acutely striated rock. The statues present to us the familiar Brahmanic deities in a guise, suave and human. The forms are admirably simple and direct. The sarong is the only garment, and its simple folds display the deity more exquisitely than all the jewelled garments of a later cult.

H. C. H.

ALBERT DURIER. Dekorative Kunst in Annam. Vierund-fünfzig Tafeln mit Vorwort und Tafelverzeichnis. Annahmen von Vo Truy und le Duc Tram. £1 12s.

This is an interesting portfolio of fifty-four well-produced plates of the native architecture of a French Colony, whose inhabitants speak an ancient Chinese dialect; as one would expect, the architecture is very Chinese in feeling.

Many of the plates consist of decorative carpentry work in roofs and so on, and there are a number of examples of furniture.

G. B. T.

Report of the Stone Preservation Committee

The Science Standing Committee desire to give publication in the JOURNAL to the Report of the Stone Preservation Committee to the Building Research Board of the Department of Scientific and Industrial Research as outlined by the Chairman of the Research Committee (Sir Aston Webb) in his introduction to the full report as follows:—

We, the Stone Preservation Committee, were appointed in December, 1922, with the following terms of reference:—

To report to the Building Research Board of the Department of Scientific and Industrial Research in regard to the best methods by which decay in building stones, especially in ancient structures, may be prevented or arrested, having regard to their function and to their original tooled surface.

It seems appropriate that we should now give an account of our work and of the progress made to date.

2. It will be evident from the bibliography of some of the literature bearing on stone decay and preservation, given in Appendix III at the end of this report, that these subjects have in recent times received considerable attention from a number of investigators both here and abroad. It is generally recognised that the agencies of disintegration and decomposition of stones in building are almost entirely atmospheric, operating either by mechanical, chemical, or organic means. The mechanical causes comprise wind, rain, dust, sudden variations of temperature, frost, and crystallising force. Chemical decay is, on the other hand, probably caused by reaction between the stones with certain components, or impurities in the atmosphere, *e.g.*, carbon dioxide, sulphuric acid and other sulphur and acid compounds, and water or rain mist or vapour. Organic decay may be due, possibly, to the growth of microscopic algae, lichens and mosses. While, however, the general conditions affecting decay thus appear to have been elaborated, the actual processes involved are apparently so complex that no theories have as yet obtained full acceptance, nor has it been found possible to establish sure methods of preservation. Numerous preservatives have indeed been suggested and tried from time to time, but surprisingly contradictory results have been reported in many cases, especially after a lapse of years.

3. It was clearly necessary for the prosecution of our work to arrange for a thorough investigation of the various types of decay in relation to the character of the stone and the climatic and industrial conditions of the localities in which decay does, or does not, occur. Broadly speaking, this study may be said to have two aspects, (a) chemical, physical and geological, and (b) biological. We therefore divided our programme of work into these two sections. Mr. Scott Russell, M.A. (Cantab.), was appointed in May, 1923, to carry out the first series of investigations; and arrangements were made in January, 1924, for Assistant Professor S. G. Paine, D.Sc., F.I.C., of the Imperial College of Science and Technology, to undertake work with a view to determining whether there is sufficient evidence in favour of the theory that living

organisms play a substantial part in stone decay to warrant more extended investigations in this direction.

4. A report by Mr. Scott Russell on the progress of his experimental investigations is given in Appendix I. Mr. Scott Russell was of the opinion that it would be premature to seek to devise preservatives until a detailed examination of the causes and mechanism of stone decay had been made. He accordingly set himself at the outset to perfecting a method of cutting and mounting thin sections of specimens of decayed stone.

The method he decided to adopt involved the production of a material—a synthetic resin—which in liquid form could be used for impregnating the specimen at ordinary temperatures, and which could then be converted into an infusible solid without causing appreciable distortion. Many difficulties were encountered, and these are described in his Report; in particular, a considerable amount of work had to be done with the resins themselves, and it has been thought worth while to attach a special note on this work. A method has, however, now been developed satisfactorily, and it can fairly be said that the technique has been advanced to a stage at which frontal attack on the main problem becomes possible.

Mr. Scott Russell has, in fact, already done sufficient to convince him that the question of the microstructure of building stones is of primary importance, and that the distribution of the pores in the stone is probably a preponderating factor in determining the rate at which the stone is attacked. As yet, only Portland stones have been closely examined by the method above mentioned, but it is proposed to submit all building stones in common use to a similar examination and to correlate the information so obtained with their known weathering properties. Specimens of stones from various old buildings, some of which have been visited (see p. 15), are also being examined.

Mr. Scott Russell has also devoted some attention to studying the possible chemical reactions that take place in Portland stone exposed to the London atmosphere. In addition, the possibility of surface blistering being caused in stone by diurnal temperature variations has been considered.

5. Professor Paine's work up to the present has been rather of a preliminary skirmishing character, with the object of determining the most suitable angle from which to attack the problem. It was realised from the first that the investigation of the biological activity in such a specialised medium as is presented by stone would call for the elaboration of new methods of bacteriological technique. A good beginning has been made in this direction, and it is now possible, with a satisfactory degree of certainty, to determine the actual bacterial content of different kinds of stone and of the same kind of stone under different degrees of weathering. At the same time it has been established that stone, apparently sound, may contain bacteria in considerable numbers; that, in fact, micro-organisms are present in the stone of a quarry to a depth of 2 feet below the quarry face. This has emphasised the possibility that the investigation of anaerobic bacterial

activity may be as important as, if not greater in importance than, the investigation of aerobic activity. Experiments have shown that different samples of weathered stone, when incubated under these two conditions, may behave very differently; the rate of growth of the organism in one sample may be enhanced by anaerobic conditions, while in another exactly the reverse phenomenon may be shown. The conditions prevailing in various samples of weathered stone are thus found to give rise to varying flora. Apart from these variations the flora of stones collected in widely different localities have exhibited a close general similarity. There has emerged the fact that stone flora are limited to a small number of species. So far, only twelve different species have been observed. These have been isolated and maintained in pure culture, and are now under investigation, culturally and physiologically, with a view to the assessment of their importance in the processes of stone decay.

It is not as yet possible to formulate any considered opinion as to whether bacteria do or do not play an important part in the processes of stone decay. One instance, the importance of which cannot be overlooked, may, however, be mentioned. On isolating the bacteria from a certain specimen of weathered stone, the colonies which developed on the plate were all of one kind. This fact, sufficiently significant in itself, was rendered still more so when on investigation of the characteristics of this species, it was found capable of making luxuriant growth upon an artificial medium so poor in organic food material that the life of other bacteria was barely supported. This instance alone encourages the belief that a full investigation of the biological aspects of stone decay is warranted and should be pursued with the utmost vigour.

From a consideration of the results of the work already done, the following scheme of future experimentation is proposed:

- (a) Investigation of the growth requirements of the bacterial strain mentioned above and of any other organisms which seem to comprise a special stone flora.
- (b) Search for the presence of nitrifying bacteria and, if found, to determine by the carrying out of a number of experiments with different kinds of stone under conditions favourable for nitrification, the relative importance of these bacteria as agents in stone decay.
- (c) Experiments to determine the rate of respiration as a measure of biological activity in stone. (In this connection, the possibility that the carbon dioxide disengaged from the stone may be used as a source of carbon, or that carbon dioxide may be disengaged by other than biological agencies, have not been overlooked.)
- (d) An extended tour of the quarries of England and Wales, with a view of determining the number and kind of bacteria in different stones and at different depths below the quarry face.
- (e) Investigation of the growth rate of organisms in stone maintained under aerobic and anaerobic conditions.

6. We have also had the benefit of receiving valuable oral evidence from Mr. A. R. Powys, Mr. W. Weir, and Mr. Noel Heaton, representing the Society for the Protection of Ancient Monuments, and from Mr. J. E. Marsh, F.R.S. A précis of the evidence is attached (Appendix II). We have also received a memorandum from Professor A. P. Laurie on the influence of calcium sulphate in promoting stone decay; and an offer of evi-

dence (of which as yet we have been unable to take advantage) from Mr. Alan E. Munby, F.R.I.B.A. As a result, the following special subjects have been noted for investigation:

- (a) The blistering effect said to be associated with the lime-washing treatment and its relation, if any, to the atmospheric conditions.
- (b) The buildings mentioned by Mr. Weir and Mr. Noel Heaton, namely: the Guildhall, Exeter; West Ham Church; Temple Church and Chelsea Church, giving attention to any action going on behind the outer coating, and to the binding material (basic or acidic) of the stone and the action of preservative upon the binding material.
- (c) The effect of additions to and the degrees of penetration of limewash prepared in the various ways recommended (weak solution, hot water solution and cold water solution).

7. In view of the importance of being in a position at as early a date as possible to give authoritative opinion on the value of different stone preservatives, proprietary and other, that have been suggested or used at various times, we have felt it desirable to institute a series of large-scale tests. To this end, we have appointed a Sub-Committee consisting of Mr. Howe (Chairman), Mr. Allison and Dr. Stradling, with the Chairman as ex-officio member, to draw up a scheme. It was at first proposed to erect walls and to test the application of the different types of preservatives. After consideration, however, it was decided to erect on the roof of a Government building a series of piers, fourteen in number, of each kind of the six stones (seven of the fourteen piers having a a dish top and seven weathered tops), and to leave one specimen of each kind untreated, the remainder being treated with preservatives of representative types. The stones selected for the purpose were Portland, Bath (Corsham Down), Ham Hill, Darley Sale (Stancliffe), Longridge, and Anston, and it was decided, after consideration of a report (see page 20) submitted by Mr. Scott Russell and his assistant (Mr. R. J. Schaffer, B.A., B.Sc. (Oxon)), to apply to them the following solutions:

- (a) Paraffin wax (105° F. melting point, made up to a 2½ per cent. solution in ligroin of boiling range 85–115° C.).
- (b) Sodium silicate (Messrs. Brunner Mond and Company's P.84, made up to a 2 per cent. solution in water).
- (c) Saturated baryta water, followed by an 8·6 per cent. solution of hydrated aluminium sulphate, followed by a second application of saturated baryta water.
- (d) Saturated baryta water, followed by a 3·7 per cent. solution of arsenic acid, followed by a second application of saturated baryta water.
- (e) Silicon ester in alcoholic solution—as supplied by the manufacturers.
- (f) Zinc magnesium silicofluoride, made up to a 5 per cent. solution in water. (In the case of the sandstones, this solution to be preceded by a coat of saturated lime-water.)

The piers have now been erected and received their first treatment in the summer of 1926. Three successive coats of all solutions have been applied at twenty-four-hour intervals between each coat. The piers are to be inspected periodically.

In addition to the foregoing investigation in connection with piers of newly quarried stone, similar tests are being carried out on selected specimens of decayed stone.

In order that the results obtained may be properly

correlated investigation is being made at the same time of the physical and chemical properties of the stone, in relation not only to their internal structure but also to the external conditions to which they are subject. With this in mind, a series of laboratory tests are being undertaken on prisms, discs and slabs of the stones used in the test piers. In this connection we have to acknowledge the receipt of a valuable communication from Sir Frank Baines setting out the various factors to be taken into account.

8. We have received a report from Mr. Howe on the effects of exposure to the London atmosphere on test blocks of a few well-known building stones which had been placed on the roof of the Geological Museum, Jermyn Street, in 1911. These tests have been carried out in collaboration with the Science Standing Committee of the Royal Institute of British Architects.

9. We have, on occasions, received enquiries in regard to

steps to be taken to preserve the stonework of ancient buildings. We feel, therefore, that we should make reference here to the general policy we have thought fit to adopt in regard to requests of this kind at the present stage of our work. We have agreed that replies to such requests should be to the effect that we are as yet unable to recommend any treatment.

10. In conclusion we wish to record our appreciation of the help given to us, in various directions, by H.M. Office of Works and the Government Chemist. In particular, the Office of Works have supplied us with a detailed note on the different types of decay observed in building stone; and Sir Robert Robertson has contributed a comprehensive memorandum on stone decay and stone preservation, which includes an account of the work carried out in the Government Laboratory during the last few years.

The Seventh Annual Meeting of the Franco-British Union of Architects

PARIS, 4 TO 6 JULY.

BY H. P. CART DE LAFONTAINE [A.].

This year, in accordance with the Statutes of the Union the annual general meeting and the informal congress, which is a distinctive feature of our organisation, took place in France.

Paris was selected by our French colleagues for two reasons: firstly, because most Britons like it; and secondly, on account of the desire of our French committee that the meeting should coincide with and form part of the celebrations arranged on the occasion of the 50th anniversary of the foundation of the S.A.D.G. This, in itself, was a delicate compliment and was appreciated as such when we accepted the invitation of the French section and the President and Council of the S.A.D.G.

An excellent programme was arranged and the special committee of the French Section who made the arrangements had performed their task so well that every detail fell into place with smoothness and precision. One feature which we cordially welcomed was the allowance of "free time" and the informal visits to the homes and offices of our *confrères* which this arrangement permitted.

The programme commenced on Monday, 4 July, with an official—but informal—reception by Monsieur Legros (vice-president), the President and members of the Council of the S.A.D.G. at the new rooms of the Society, 120 Rue de Grenelle. Then, after a little address of welcome by the President of the French Society, the party proceeded in taxicabs to the Grand Palais, where a visit was paid to the *Salon des Artistes Decorateurs*.

Here much was interesting, though not all beautiful or appropriate to English eyes; we all admired a beautiful composition in steel, glass and masonry, for an entrance door, by Monsieur Lalique, some specimens of modern wrought ironwork by Sue and Mare, Brandt, etc., and a full scale scheme for the entrance to a bank by Monsieur Marrast.

The programme was resumed after an interval for lunch by a meeting of the Bureau to confirm nominations, and transact business before the general meeting called at the S.A.D.G. for 3 p.m.

The Minutes of the Sixth Annual General Meeting at

Canterbury were read and confirmed and letters of regret for absence from Mr. E. G. Dawber, A.R.A., Sir John Simpson, and others, were read.

Monsieur Georges Legros (president S.A.D.G.) was elected President and Mr. E. Guy Dawber vice-president of the Union for the ensuing session. Sir Reginald Blomfield then vacated the chair, which was taken by M. Legros. It was unanimously resolved, on the proposition of the President, that a telegram of sympathy should be sent to Mr. Dawber.

Monsieur Legros then briefly outlined the result of the work of the special joint committee appointed in 1924 to enquire into the working of the existing regulations with regard to international architectural competitions and to report on any desirable amendment. The President then called on Monsieur Defrasse, chairman of the special joint committee, who said that the two sections of his committee had exchanged views, but had been unable to prepare a joint report owing to the difference in professional practice in the two countries.

Two reports were presented. The view of the British section of the special committee (Sir J. W. Simpson, S. D. Adshead, H. V. Lanchester, and Arthur J. Davis, hon. sec.) was that, until agreement had been reached as to the disciplinary measures to be taken to ensure that no member of a recognised French or British architectural society should take part in a "banned" international competition, no useful purpose could be served in considering amendments to the existing regulations themselves.

The French section of the committee were unable to accept this proposition because, in the *Code Guadet*, which is the accepted rule for professional conduct in France, there is no reference to international competitions. It would, therefore, be necessary first to secure the agreement of the various French societies, such as the Société Centrale, the S.A.D.G., and the Fédération des Architectes Français, to a revision of the Code.

Monsieur Defrasse suggested as a first step in this direction that a referendum should be taken to ascertain

the views of French members of the Franco-British Union of Architects. If the result was favourable the matter could then be considered by the general body of French architects in due course.

After some further discussion, in the course of which Monsieur Defrasse suggested that as a first step it might be possible to divide unsatisfactory International competitions into two classes: (a) those in which the irregularities were not grave; and (b) those which were to be definitely banned. The penalty of exclusion should then be applied only to members taking part in banned competitions. It was agreed that the whole question should be referred back to the special committee for further consideration.

The date of the next annual General Meeting was discussed and it was agreed this should take place during the month of June, 1928, in Great Britain; the choice of the place of meeting and the arrangements generally were left to the committee of the British Section. There being no further business the meeting then terminated.

On the conclusion of the meeting members were carried off by their hosts to inspect two buildings in course of erection, and spent some time observing the various special methods of construction in use in France. These were very fully explained by M.M. de St. Maurice and Bluysen, the architects of the two buildings we visited.

On Tuesday an early start was made for Fontainebleau and the Chateau de Vaux. A really perfect day made the drive very agreeable, and M. d'Esparges, the curator, who has a pretty wit, proved a most entertaining guide (assisted by Monsieur Bray, the *architecte en chef*) to the palace of Fontainebleau.

About midday our party adjourned to the Savoy Hotel for the official lunch of the Union, at which we were the guests of the French committee. Faithful to our traditions there were no set speeches or formal toasts, but at the conclusion of the meal M. Legros proposed the health of the British visitors, coupled with the name of Sir Reginald Blomfield, who replied with a few words of thanks to our hosts for their hospitality and the excellent programme arranged for our entertainment.

From Fontainebleau a short run brought us to Vaux le Vicomte, a fine example of the work of Le Vau, standing in a great formal garden and surrounded by a moat.

Here we were received by Monsieur Sommier and his charming wife, and assembled in the great elliptical hall which is the main feature of the garden front. Monsieur Sommier gave us a brief history of the building, which is probably too well known to need repetition, after which we spent a pleasant hour visiting the gardens.

Wednesday was a day of official functions: first we visited the Elysée, in company with members of the *Bureau* of the Société des Architectes Diplômés. Monsieur Legros, president of that Society and of the Union, presented Sir Reginald Blomfield to Monsieur Doumergue, and Sir Reginald introduced the British architects Messrs. H. P. Cart de Lafontaine (Secretary-General); Arthur J. Davis (Hon. Sec., British Section); Robert Atkinson, W. H. Ansell; L. de Soissons; P. D. Hepworth, A. N. Prentice and E. Prioleau Warren—while

Monsieur Legros performed a similar office for his French colleagues.

Monsieur Doumergue, addressing the British members, said it gave him particular pleasure to welcome them as architects of the *entente cordiale* and representatives of the great nation he had recently visited. He had been particularly impressed, during his visit to England, with the beauty of the countryside and the charm of the cottages and houses, in which comfort and convenience were combined with architectural charm.

A brief visit to the State apartments, the Salle du Conseil and the Ballroom terminated with the inevitable photograph, taken on the terrace, and followed later by an ambushed assault by the Press photographers on the departure of the visitors.

During the afternoon, members were entertained to tea by the *Accueil Franco Britannique*, at the house of M. and Mme. Bouwens de Boijen. Among those present at this function were the Marchioness of Crewe, the Comte de Fleury, Mr. J. R. Cahill, of the British Embassy, and Mrs. Cahill, the Baronne de Laumont, and the Baronne de La Grange. A number of old French songs were sung by Madame Margerite Herleroy, of the Opera.

The day concluded with the great banquet celebrating the fiftieth anniversary of the foundation of the Société des Architectes Diplômés, which took place at the Union Interallié. Judging from the many friends we met, the banquet must have been attended by nearly every architect of note in France; some, indeed, having come from Alsace and other distant provincial centres to be present. Among the official guests were Monsieur Herriot, who presided; His Excellency the Marquis of Crewe; the Roumanian Ambassador; Monsieur Roussel le Roy, and the Comte de Fleury, representing the Minister for Foreign Affairs; Monsieur Paul Leon; *Directeur des Beaux Arts*, etc.

At the conclusion of the banquet, Monsieur Legros gave the toasts of the President of the French Republic and of His Majesty King George and the Royal Family of Great Britain.

He then rose to propose the toast of the S.A.D.G., and referred in some detail to its many activities, not least among which was represented by the Franco-British Union of Architects. In the name of the Society, he extended to His Excellency the Ambassador of Great Britain, and especially to Sir Reginald Blomfield, the retiring president, Cart de Lafontaine, the energetic secretary-general, and those members who were with them that evening, a very cordial welcome. M. Legros went on to refer to the generous assistance given by the U.S.A. members of their Society, to their appreciation of the presence of the Roumanian Ambassador, to the action which had been taken to protect the title of "architect," which would, he hoped, shortly be sanctioned by the Chamber of Deputies, to the cordial relations which existed between their members and the builders, and various other matters of local interest.

Monsieur Lacoste (Belgium) briefly returned thanks on behalf of the visitors, and the proceedings concluded by a fine speech by Monsieur Herriot, Minister for Public Instruction and Fine Arts.

THE ARCHITECTS' REGISTRATION BILL.

We give prominence in this issue to the report of the Select Committee of the House of Commons on the Architects' Registration Bill,* and we do so to remove the impression that may have been formed that failure has attended the efforts of the Institute.

So far from that, the course of the proceedings has been phenomenally successful. The principle of the Bill has been accepted by the House of Commons. A full body of evidence on it has been taken before a Select Committee. The Bill has been amended so as to remove any substantial ground of opposition, and though by a "snap" vote a decision has been registered against the report of the Bill to the present session of Parliament, the report of the Committee is in effect a direct and explicit invitation to re-submit it in its amended form to the House of Commons at the earliest possible opportunity next session. Such an invitation is almost unparalleled in parliamentary procedure, and is a striking testimonial to the labours of the Institute and the Registration Committee. The proceedings of the Select Committee will soon be available, and we strongly urge upon all members of the Institute to provide themselves with a copy and to peruse it carefully.

When it is published we shall draw attention to some of the principal issues raised by it.

Till then we content ourselves with a tribute, in which we invite all members of the Institute to join, to the unceasing labours of those upon whose shoulders the burden of the Bill has rested, and we congratulate them on the substantial success of their efforts.

* *Special Report of the Select Committee on the Architects' (Registration) Bill.*

The Select Committee to whom the Architects' (Registration) Bill was referred have agreed to the following Special Report:—

1. Your Committee regret that they are unable to report the Architects (Registration) Bill to the House.
2. Your Committee have met on 14 days and have examined 20 witnesses and have also considered Memoranda put in by various bodies and persons. Amongst the witnesses were representatives from the Royal Institute of British Architects, the Architectural Association, London, the Institution of Civil Engineers, the Institution of Municipal and County Engineers, the County Councils Association, the Incorporated Association of Architects and Surveyors, the Institute of Builders, the Faculty of Architects and Surveyors, the Incorporated Society of Auctioneers and Landed Property Agents, the Association of Consulting Engineers and the Parliamentary Committee of the Co-operative Congress; other individual witnesses were also heard. Your Committee have agreed to report the whole of this evidence to the House.
3. *In view of the fact that the Clauses of the Bill had*

*been amended by the Committee in the light of the evidence submitted, and that the final vote of five to four not to report the Bill to the House does not represent the views of the Committee of eleven Members as a whole, your Committee hope that an early opportunity will be given to the House next session of considering a Bill framed on the lines of this Bill as amended.**

Correspondence

COMPETITIONS.

605 Royal Liver Buildings,
Liverpool. Telephone Bank 3425.
13 July 1927.

To the Editor, JOURNAL R.I.B.A.

SIR,—In a letter to the *Liverpool Daily Post* Mr. Maurice E. Webb declares that it is illogical for competitors in a recent competition to criticise the site afterwards, and he dissociates himself from the objection to the award and to the site, and pleads that the successful competitor should now be allowed to get on with the design with the help and not the obstruction of his brother architects.

The letter was a counterblast to a petition by thirty-three rate-paying architects to the Liverpool City Council praying that a full-size model should be set up before the contract for a Municipal monument was signed. The natural inference from the petition was that the thirty-three architects were dubious as to the suitability of the selected design.

Mr. Webb practically advocates a new suggestion governing the professional conduct and practice of architects. He wants to make it an offence for an architect, who, believing that a municipality or other promoter of a competition has chosen an unsuitable site, criticises the site, should that architect have taken part in the competition. So far from silence being obligatory, I consider that it is the duty of an architect to speak out, if, after full consideration he believes that the promoter of a competition is on the wrong lines. A competitor who must necessarily have given much thought to the problem is more likely to appreciate the unfitness of a site than one who has not worked out a design. As a signatory and also a competitor I think that Mr. Webb, possibly biased by a personal regard for the selected architect, has, in the public Press, cast an unwarranted reflection on thirty-three fellow architects.—Yours faithfully,

HASTWELL GRAYSON [F].

Mr. Maurice E. Webb has sent the following comment on Mr. Grayson's letter:—

4 August 1927.

I have made no new suggestion for governing the professional conduct or practice of architects. I merely wished to emphasise the need, if architecture by competition is to continue, for unsuccessful competitors to abide by the award of the Assessors, and take no part in petitions or other public activities, which, as in this case, Mr. Grayson admits, cast doubts "as to the suitability of the selected design."

The Liverpool Corporation happily, I think, took the same view and decided to abide by the award of their Assessor.

* The italics are ours.

Obituary

SIR ROBERT W. EDIS, K.B.E., C.B.

Full of years and by no means empty of honours, well earned in the service of his art and his country, this distinguished architect died at The Old Hall, Great Ormsby, Norfolk, whither he retired from Fitzroy Square, at the close of his active practice in London and in many parts of the United Kingdom.

He was a master of his craft, and masterful in the exercise of it, not always to the liking of everyone: quick to grasp the main lines any scheme should take, or the weak points of a bad one. A strict disciplinarian, in his work and still more in the Battalion—The Artists—of which he became Colonel, he never spared himself—or others—and once [tell it not at Burlington House!] returned Leighton as “inefficient,” to the intense indignation of that great potentate of all the Arts.

To those who served him loyally, and with the same thoroughness as he himself gave to the work, he was ever a kind friend and helpful chief.

At home, in Fitzroy Square, and at The Old Hall, Great Ormsby, he was an ideal host, aided with charm and distinction by his wife, who alas! did not live to become Lady Edis, a title she would have adorned.

E. C. S.

From *The Times*, 25 June 1927.

Colonel Edis travelled much on the Continent, making architectural drawings, and in his practice he took part in the revival of red brick and the “Queen Anne” style characteristic of the last decades of the last century. In 1882 he went to America to advise on the laying out of a new city in the State of Kansas; and in 1893 he was honorary architect to the Royal Commission for the Chicago Exhibition. In addition, he wrote and lectured constantly on domestic art and sanitation. Much of his professional work consisted in building and altering private houses in England and Scotland, and he was entrusted by the late King Edward with the ball room and additions at Sandringham and alterations and additions at York Cottage. He also built Cheveley Park, Rangemore, for the late Lord Burton. In London the most familiar of his buildings are the Constitutional and Junior Constitutional Clubs, the Great Central Hotel, additions to the Inner Temple Library, and an enlargement of the old London School Board Offices on the Embankment, as well as blocks of houses on the Westminster and other London estates. For the Gordon Boys' Home he designed a new chapel and other buildings. Colonel Edis was formerly a member of the L.C.C., and was D.L. and J.P. for Norfolk. He was created C.B. in 1902 and K.B.E. in 1919. His wife, who was a daughter of Mr. James Anton, died in 1897, leaving five daughters.

CHARLES E. DEACON [F.].

Mr. Deacon, who died on the 3 July at the age of 83, was the last survivor in the Liverpool district of architects who were directly influenced by the Gothic revival. Educated at Lancaster, articled to Sir James Picton, he became assistant to Sir William Emerson, commenced practice in 1870 and worked until the day of his death fifty-seven years later. He became a Fellow in 1891. A beautiful draughtsman, a clever colourist, his happiest hours were spent with pencil and palette working

away at Gothic detail. Oak reredoses, stalls and screens he designed by the score; perhaps he enjoyed designing woodwork more than churches. All architects like to get back to the good old days before quantity surveyors, pricing clerks, specialists (consulting and otherwise) appeared on the scene, when the architect dealt directly with the craftsman under a lump sum contract. Nothing gave Mr. Deacon greater pleasure than drawing out full-size Gothic details. That, I believe, was characteristic of the Revivalists. The present generation believe that they spent too little time in composition, massing and texture and too much on full size details. Of his numerous churches, Mr. Deacon considered his happiest efforts St. Dunstan's, Liverpool, St. Columba's, Egremont, and St. Stephen's, Prenton. A special effort was made in planning the Prenton Church to give a view of the Sanctuary, the pulpit and lectern from all sittings. The exceptional height of the aisle windows and the arcade has allowed the omission of clerestory windows. Windows in the north and south of the Sanctuary, invisible from the nave, are most effective. The Church is brick in and out.

During the last few years Mr. Deacon made an effort in his church fittings to get away from traditional motifs and detail. At his great age this showed versatility and determination. He built numerous schools for Liverpool, Cheshire County and Birkenhead. Of church halls, those at Rock Ferry and Higher Bebington especially have the right atmosphere. The planning and composition of his schools and halls strike me as being relatively more successful than his purely Gothic buildings.

His most prominent building is the offices of the Liverpool Education Committee facing the Municipal Buildings. The façade is typical of many others erected thirty years ago. In spite of a lack of rhythm, too much petty detail and an uneasy outline caused by three elaborate gables in a street where a horizontal skyline is universal, there is undoubtedly an appropriate civic character.

In his earlier years absorption in his work and a natural shyness kept him somewhat apart from his confrères. For some time back he suffered from deafness. Though almost unknown to his fellow-architects, he was highly appreciated by the craftsmen who worked for him.

HASTWELL GRAYSON [F.].

EDWIN OSMAN PAYNE [A.].

Edwin Osman Payne was born in Durban on December 12th, 1877, and died at Pretoria on Empire Day, 24th May, 1927.

Edwin Payne's early education was in Durban and later at the Wesley College, Sheffield, England. He was articled to Street Wilson & Fife, architects of Durban, and subsequently studied in London for a period of five years. He qualified and was elected an Associate of the R.I.B.A. in 1902.

Returning to Durban, he practised in partnership with his brother, W. S. Payne, until his death, the firm being styled Payne and Payne, and with the recent development of the town, many important residences and commercial premises stand to the credit of the firm.

Among his more important works in partnership with his brother are the Congregational Church, Florida Road; the Wesleyan Memorial Church, Greyville, and new business premises for Messrs. Arthurs, Ltd., and Payne Bros., West Street.

ERNEST M. POWERS [F.].

MEMORIAL TO PROFESSOR CHARLES GOURLAY.

This memorial was unveiled at the grave of the late Professor Gourlay in Hillfoot Cemetery, Glasgow, on Sunday, the 26 June. The memorial service was conducted by the Very Rev. George H. Morrison, M.A., D.D., ex Moderator of the United Free Church, in the presence of a congregation consisting of a number of Mr. Gourlay's old friends and students.

It is stated that the Memorial Fund Committee had a threefold object in view, and that the memorial stone was the first completed part. The second part is the erection of a replica medallion of the head of the late Professor (similar to that upon the stone at Hillfoot), to be erected in the Royal Technical College, Glasgow, on a base of Italian dark dove marble and which may be seen in the corridor of the College adjoining the late Professor's room. The third part of the scheme is the provision of a Scholarship Endowment Fund which will provide an annual sum as a prize for architecture and building and the Committee take this opportunity to appeal to all past students, colleagues and friends who have not yet had an opportunity to subscribe. Contributions should be forwarded to :—

MR. JAMES RODGER, The Royal Technical College, Glasgow.

THE COUNCIL FOR THE PRESERVATION OF RURAL ENGLAND.

The C.P.R.E. have recently issued a usual pamphlet containing general advice with regard to the treatment of old cottages, etc., which it is desired to preserve under such headings as General Proportions, Materials (a) Roofs, (b) Chimneys, (c) Walls, (d) Woodwork, (e) Paint work and Distemper, (f) Pointing.

The Constituent Bodies of the C.P.R.E. now number 22, and the number of Affiliated Bodies 33.

The Conditions of Membership are :

Individual Associate Members £1 1 0 per annum
Affiliated Societies £1 1 0 „ „

The Council is supported by voluntary subscriptions and will welcome contributions of any amount.

The address of the C.P.R.E. is 33 Bloomsbury Square, London, W.C.1.

NOTES FROM THE MINUTES OF THE COUNCIL.

11 July 1927.

MEMBERSHIP OF THE COUNCIL.

The President, Mr. Walter Tapper, after welcoming the new members of the Council, referred to the services rendered by those members who had retired since the last meeting, and, on his proposition, a cordial vote of thanks was passed in their favour and recorded on the Minutes.

PRESENTATION OF DRAWINGS TO THE R.I.B.A.

The Council passed a cordial vote of thanks to Lady Harriet Lindsay for her kindness in presenting William Burges' competition drawings of Edinburgh Cathedral to the Institute. The drawings will be exhibited in the Meeting Room at the Inaugural Meeting in November.

THE BRITISH SCHOOL AT ROME.

The Council have appointed Mr. H. M. Fletcher, Chairman of the Board of Architectural Education, as

one of their two representatives on the Council of the British School at Rome for a term of three years.

BOARD OF ARCHITECTURAL EDUCATION.

(A) Distribution of Schools of Architecture.

A comprehensive and valuable report on the subject of architectural education in Great Britain has been prepared by a Special Committee of the Board. This report, which deals particularly with the various methods of entry into the profession, and the distribution of the schools in which architecture is taught, has been adopted by the Council, and the Board have been requested to give effect, as far as possible, to the recommendations and suggestions contained in it.

(B) The School of Architecture, Edinburgh.

The Council, on the recommendation of the Board, have approved the proposed five years' part-time course at the Edinburgh School of Architecture for the purpose of exemption from the R.I.B.A. Intermediate Examination.

(C) The School of Architecture of the Municipal School of Arts and Crafts, Southend-on-Sea.

The Council, on the recommendation of the Board, have granted this Council exemption from the R.I.B.A. Intermediate Examination, under the usual conditions, for its three years' full-time day course of Architecture.

(D) The R.I.B.A. Intermediate Examination.

The Board reported the results as follows :—

Examined.	Passed.	Relegated.	Percentage Passed.
85	30	55	35 per cent.

The Council approved the recommendation of the Board that a candidate relegated in one of the optional Historical subjects should, if he so desired, be permitted to offer a different optional Historical subject upon his subsequent examination.

(E) Examination in Professional Practice for Students of Recognised Schools Exempted from the Final Examination.

The Board reported the results as follows :—

McGill University, Montreal : November 1926.

Examined.	Relegated.	Passed.
5	0	5

(F) Special Examination in Design for Former Members of the Society of Architects, Durban.

The Board reported the results as follows :—

Examined.	Relegated.	Passed.
1	0	1

(G) The R.I.B.A. Travelling Card.

The Board have prepared a précis of information received from the R.I.B.A. Hon. Corresponding Members with reference to the regulations for sketching and measuring public buildings in various countries in Europe.

This précis will be published in the Journal and Kalendar, and also in the R.I.B.A. Travelling Card.

(H) R.I.B.A. (Anderson and Webb) Scholarship at Cambridge University School of Architecture.

The Council have approved the recommendation of the Board that, in future, students of Girton and Newnham shall be eligible on the same conditions as men, for the R.I.B.A. (Anderson and Webb) Scholarship at the Cambridge University School of Architecture.

(f) R.I.B.A. Maintenance Scholarships.

The Council, on the recommendation of the Board, have decided to offer for competition this year one Maintenance Scholarship of a maximum value of £100, for two years tenable in the fourth and fifth year courses at a school recognised for exemption from the Final Examination by a student who has already completed satisfactorily a three years' course in a recognised school.

STUDENTSHIP.

The following Probationers were elected Students of the R.I.B.A. :—

Aller, Ernest Cecil Porter (Architectural Association).
Bartholomew, George (Glasgow School of Architecture).

Beattie, Isobel Hogg Kerr (Edinburgh College of Art).

Carr, Frank Henry (Passed Intermediate Examination).
Cartwright, Thomas Nelson (Passed Intermediate Examination).

Cooper, Kenneth James (Passed Intermediate Examination).

Crosby, Edmund Lionel (Passed Intermediate Examination).

Day, Ronald Frederick Richard (Architectural Association).

Evans, Charles Herbert (Passed Intermediate Examination).

Ford, Hugh Hubbard (Passed Intermediate Examination).

Gale, Arthur Harry (Passed Intermediate Examination).

Grove, Edward Atkins (Passed Intermediate Examination).

Hall, Arthur Leonard (Passed Intermediate Examination).

Hall, Douglas (University of Liverpool).

Hamilton, Archibald Oliphant (Glasgow School of Architecture).

Hartland, Eric John (Passed Intermediate Examination).

Hartley, William Suthers (Passed Intermediate Examination).

Hedges, Harold Mason (Passed Intermediate Examination).

King, Frederick Stanley (Passed Intermediate Examination).

King, Jack Ian (Special Exemption granted).

Lane, George Charles (Passed Intermediate Examination).

Lane, Howard Ross (Passed Intermediate Examination).

Lorimer, Allan Gordon (Glasgow School of Architecture).

Lyons, Edward Douglas (Passed Intermediate Examination).

MacGillivray, Ian Donald (University of Liverpool).

MacLennan, John (Robert Gordon's Colleges, Aberdeen).

McEwan, Margaret Jean (Glasgow School of Architecture).

Morris, Robert P. (Robert Gordon's Colleges, Aberdeen).

Mungeam, Reginald Herbert (Passed Intermediate Examination).

North, Guy Wood (Passed Intermediate Examination).

Parker, Hedley (Passed Intermediate Examination).

Pearson, Charles Edward (Passed Intermediate Examination).

Penn, Colin Troughton (Passed Intermediate Examination).

Reuben, Samuel Simon (Passed Intermediate Examination).

Ridout, Alfred Henry (Passed Intermediate Examination).

Russell, James Bell (Glasgow School of Architecture).

Shepherd, George Henry (Passed Intermediate Examination).

Smith, Alfred (Passed Intermediate Examination).

Stableford, Samuel Horace Sawbridge (Passed Intermediate Examination).

Tattersfield, Leonard (Passed Intermediate Examination).

Thompson, Eric (Passed Intermediate Examination).

Thomson, James Kilpatrick (Glasgow School of Architecture).

Vaughan, Reginald (Passed Intermediate Examination).

White, Edmund Julian (Passed Intermediate Examination).

Worthington, Thomas Shirley Scott (University of Manchester).

R.I.B.A. GRISSELL PRIZE, 1927-1928.

The Jury for the Grissell Prize have received certain questions from an intending competitor for the Prize. These questions, together with the answers made by the Jury, are given below for the information of any other competitors :—

Question.

1. "The four angles to be rounded to a radius of 20 feet." Must the frontage of the building be so rounded or could any other angle treatment be adopted?

Answer.

The angle of the building must be rounded to a radius of 20 feet to conform with certain regulations made in 1925 in connection with the lay-out of main thoroughfares. Any other angle treatment arranged must fall within the quadrant of 20 feet circle but in this case must obviously involve sacrifice of site area and would probably be against the wishes of a business client.

2. "Shopping space . . . on ground floor over whole area of site." What about goods department?

The shop space must occupy the whole of the ground floor not required by staircases, lifts, despatch office or goods entrance. There should be no actual goods department on the ground floor.

3. "Internal galleries for lighting purposes" and later under Drawings required, "Ground floor plan indicating by dotted lines first floor gallery." Does this mean lighting areas on the 2nd and 3rd floors or does it mean that the 1st, 2nd and 3rd floors should have an internal well or wells with light in the roof over, *i.e.*, the ground floor carried up through the 1st floor or through all the other floors?

4. "Shop windows to surround the site." Does this preclude solid piers or must the upper part of the building "Stand on glass."

5. "The building is to be . . . of fireproof construction throughout." Does this mean that merely the materials should be fire-resisting and/or that the building should be planned so as to localize outbreaks of fire? The latter would be impossible in the event of the galleries running the full height.

The complete building has to be roofed at the level of the ceiling of the top-most floor at which point it will have glazed lights. The first, second and third floors will, therefore, be arranged as galleries, light passing from the glazed lantern at the top of the building through each floor to the ground floor which covers the site.

Piers may be introduced on the external elevation of the ground floor but must be strictly limited in area and must take serious account of the demand of the trader for extensive glass area.

It may be assumed that the local authority will accept fire risk of the building without party walls and that the term "Fire-proof construction throughout" refers to the materials.

BOARD OF ARCHITECTURAL EDUCATION. R.I.B.A. MAINTENANCE SCHOLARSHIP IN ARCHITECTURE.

The Board of Architectural Education of the Royal Institute of British Architects, in conjunction with the Artists' General Benevolent Institution, offer for award in September, 1927, a Maintenance Scholarship of a maximum value of £100 tenable from the 1st October, 1927.

The Scholarship will be tenable in the first instance for one year and will be renewable for two further periods of one year each. It is intended to enable the orphan of an architect or artist, or son or daughter of an architect or artist, who has not the necessary means, to attend an approved course at one of the Schools of Architecture recognised for exemption from the R.I.B.A. Examinations. Students who are already taking such a course would not be eligible to apply for the Scholarship.

The value of the Scholarship, up to the limit of £100, will depend upon the financial circumstances of the parents or guardians of the candidate. The parents or guardians will be required to furnish particulars, on the proper form, of their financial position.

Full particulars of the Scholarship, including the method of application and selection of the candidate, may be obtained from the Secretary to the Board of Architectural Education, R.I.B.A., 9 Conduit Street, W.1, not later than the 20th August, 1927.

The Board of Architectural Education of the Royal Institute of British Architects announce that the follow-

ing R.I.B.A. Maintenance Scholarships in Architecture have been renewed for the academic year 1927-1928 :-

Austin K. Brown (Newcastle), School of Architecture, Armstrong College, Newcastle-upon-Tyne.
E. L. W. Davies (Colchester), Bartlett School of Architecture, University of London.
B. I. Day (Bideford, Devon), R. W. A. School of Architecture, Bristol.
H. Jackson (Birmingham), Birmingham School of Architecture.
E. J. White (Hull), Bartlett School of Architecture, University of London.

The Scholarships are intended to enable promising students to attend an approved course at one of the schools of architecture recognised by the R.I.B.A. for the purpose of exemption from its Examinations.

The R.I.B.A. Maintenance Scholarships Committee have pleasure in announcing that Mr. F. R. Yerbury, Secretary of the Architectural Association, has given authority to the Architectural Press, Ltd., to pay in future to the R.I.B.A. Maintenance Scholarships Fund the Royalties reserved to him on the sales of his Architectural Students' Handbook.

Mr. Yerbury has also vested in the Board of Architectural Education all his rights in the publication.

CONFERENCE WITH TEACHERS OF BUILDING.

On Tuesday, 26 July, 1927, the Board of Architectural Education and the Science Standing Committee of the Royal Institute of British Architects held a Conference with representative teachers of building who have been undergoing a course in London arranged by the Board of Education.

The Conference took place in the Galleries and was largely attended.

The chairman of the Board of Architectural Education, Mr. Henry M. Fletcher [F.], M.A. Cantab., presided, and a paper on "Instruction in the Application of Science to Building Construction" was read by Dr. R. E. Stradling, Director of Building Research, Department of Scientific and Industrial Research.

In the subsequent discussion the following spoke :- Mr. Hugh Davies (H.M.I.), Mr. P. J. Waldram, (L.), Mr. J. L. Manson (H.M.I.), Mr. B. S. Townroe, Mr. F. Shaw (Wigan), Mr. Norman Howdill, B.Sc. (Tottenham), Mr. Alan E. Munby [F.], Mr. Martin S. Briggs [F.] (H.M.I.).

The teachers subsequently inspected the following examples of Architects' Working Drawings, which were exhibited in the Galleries :- House at Stowell Hill, Ashley Chase, Dorset (Mr. E. Guy Dawber [F.], F.S.A., A.R.A.), the Church of St. Mary, Harrogate (Mr. Walter Tapper, P.R.I.B.A.), Kensington Kinema (Messrs. Granger and Leathart [A.A.]).

MR. ROBERT ATKINSON.

The Honorary Degree of Master of Architecture, *honoris causa*, of Liverpool University, has been conferred on Mr. Robert Atkinson [F.], the Director of Education of the Architectural Association.

THE R.I.B.A. LONDON ARCHITECTURE MEDAL, 1926.

The Jury entrusted by the Royal Institute of British Architects with the Award of the London Architecture Medal have announced their award for the year 1926.

The Jury examined all the drawings and photographs of buildings nominated for the honour, and moreover inspected a number of the buildings themselves. They have given their award in favour of :—

Friends' House, Euston Road and Endsleigh Gardens, designed by Mr. Hubert Ladbetter, A.R.I.B.A., of Amberley House, Norfolk Street, W.C.2.

The R.I.B.A. London Architecture Medal is awarded annually to the architect who has designed a building of merit completed during the three preceding years within a radius of four miles from Charing Cross.

R.I.B.A. EXAMINATIONS.

MAY AND JULY 1927.

The questions set at the Intermediate, Final and Special Examinations held in May and July 1927 have been published, and are on sale at the Royal Institute, price 1s. 6d. (exclusive of postage).

JULY 1927.

The Final Examination.

The Final Examination qualifying for candidature as Associate R.I.B.A. was held in London and Edinburgh from 6 to 14 July 1927.

Of the 47 candidates examined (4 of whom took Part I. only and 2 Part II. only), 18 passed (2 in Part I. only and 2 in Part II. only), and 29 were relegated.

The successful candidates are as follows :—

P. W. Birkett, M. B. Blackshaw, J. R. Boyd-Barrett, D. T. Edwards (Part I. only), I. U. Englefield, T. McK. Galbraith, A. E. J. Goodall (Part II. only), G. E. S. Hereward, Osborne Howard-Leicester, V. C. Hunt, J. I. King, J. G. Laskie (Distinction in Thesis), H. R. Parkin, Frank Scarlett, B. S. Tempest (Distinction in Thesis), W. L. Ward (Part II. only), Clifford Wild (Part I. only), H. T. Wykes.

The Special Examination.

The Special Examination qualifying for candidature as Associate R.I.B.A. was held in London from 6 to 12 July 1927.

Of the 21 candidates examined (3 of whom took Part I. only and 1 Part II. only), 7 passed (1 Part I. only and 1 Part II. only), and 14 were relegated.

The successful candidates are as follows :—

C. B. Austin, J. H. M. Bates, C. G. G. Bennett (Part I. only), R. A. Fitton (Part II. only), W. T. Powell, H. A. Rees, S. E. Urwin.

The Examination in Professional Practice for Students of Schools of Architecture recognised for exemption from the R.I.B.A. Final Examination.

The Examination was held in London and Edinburgh on 12 and 14 July 1927. Of the 42 candidates examined 38 passed and 4 were relegated.

The successful candidates are as follows :—

E. B. Alexander, E. C. P. Allen, Arthur Aspland,

Angus Brodie, G. A. Burnett, A. C. Cotton, E. F. Davies, W. H. G. Dobie, James Drummond, Francis Durward, H. B. Evans, G. A. Goldstraw, G. A. V. Hall, R. G. Heal, H. E. Hill, E. M. B. Hughes, P. S. Leask, K. R. MacKenzie, G. N. Mackintosh, John MacLennan, Patrick McNeil, W. H. McNicol, R. P. Morris, E. S. L. North, G. A. Ridge, Alfred Sinclair, D. A. G. Smith, R. M. Smith, H. B. Stout, B. A. Sumner, E. G. Tapsell, F. O. Templeton, R. M. Tinker, T. S. S. Worthington, W. A. Wood, Alan Woodrow, F. R. Wylie, J. F. Wyness.

The Special Examination in Design for former Members of the Society of Architects.

The Special Examination in Design for former Members of the Society of Architects to qualify for the Associateship R.I.B.A. was held in London from 6 to 11 July 1927.

One candidate was examined, and passed.

The successful candidate is as follows :—

C. H. Baker.

Intermediate Examination.

Historical Subjects.

The Council have decided that a candidate relegated in one of the optional historical subjects in the R.I.B.A. Intermediate Examination shall be permitted to offer a different optional historical subject, if he so desires, upon his subsequent examination.

R.I.B.A. STATUTORY EXAMINATIONS.

The R.I.B.A. Statutory Examinations for the office of District Surveyor under the London Building Acts, or Building Surveyor under Local Authorities, will be held at the R.I.B.A., London, on 19, 20 and 21 October 1927.

Applications for admission to the Examinations, accompanied by the fee of £3 3s., must be received at the R.I.B.A. not later than Monday, 3 October 1927.

Full particulars of the Examinations and application forms can be obtained from the Secretary R.I.B.A.

Notices

MEMBERS' ADDRESSES.

The Secretary will be glad to receive any information as to the present addresses of the following members :—

FELLOWS.

Leslie Mansfield. George Simpson.
Walter Scott-Deakin.

ASSOCIATES.

George Bertram Carter. Burrough de Carle Jackson.
Kenneth Arthur Cockrill. John Sowerby Milner.
Charles Guy Dixon. Miss Sylvia Grace Moberly.
Charles Geddes Clarkson William Sadler.
Hyslop.

LICENTIATES.

Howard Leslie Baker. James Norman Cormack.
Charles Embleton Barrow. James Mundell.
Norman Boothroyd. John Russell.
Joseph Boyd. George Edward Tonge.
Archibald Ellis Chasemore. James Caughey Walker.

LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisions of Section IV, Clause 4 (b) and (cii), of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A., stating the clause under which they propose to apply for nomination.

Competitions

SHAKESPEARE MEMORIAL THEATRE.

A list is given below of the authors of the six designs selected from the Preliminary Competition to compete in the Final Competition :—

No. 5 Elizabeth Scott, 18 Gordon Square, London.

No. 27. Albert J. Rousseau, 2001 Vinewood Boulevard, Ann Arbor, Michigan, U.S.A.

No. 31 Percy Tubbs, Son & Duncan, 30 John Street, Bedford Row, W.C.

No. 37 D. F. Martin-Smith, 45 Bloomsbury Square, W.C.

No. 64 Robert O. Derrick, 120 Madison Avenue, Detroit.

No. 72 Benjamin Moscovitz and Albert R. Mohr, 25th Floor, Pershing Square Building, New York City.

WINTHROP HALL AND OTHER BUILDINGS FOR THE UNIVERSITY OF WESTERN AUSTRALIA.

Premiums £300, £200, and £100. Total cost, £150,000. Jury of adjudicators, Leslie Wilkinson [F.] (Professor of Architecture, University of Sydney), President (1926) of the Royal Institute of Architects of Western Australia (Mr. A. R. L. Wright, L.R.I.B.A.), and a member of the Senate, University of Western Australia. Last day for questions, 31 March 1927. Designs to be delivered to the University, at or before noon on 24 August 1927. Conditions may be obtained gratis from the Agent-General for Western Australia, Savoy House, 115-116, Strand, W.C.2.

PROPOSED PUBLIC HALL CHAGFORD, DEVON.

The Competitions Committee desire to call the attention of Members to the fact that the conditions of the above competition are not in accordance with the Regulations of the R.I.B.A. The Competitions Committee are in negotiation with the promoters in the hope of securing an amendment. In the meantime Members are advised to take no part in the competition.

HERNE BAY URBAN DISTRICT COUNCIL.

Designs are invited for the erection of municipal buildings and business premises on a prominent site at Herne Bay. The President of the R.I.B.A. has nominated Professor A. E. Richardson, F.S.A., F.R.I.B.A., to act as Assessor. Premiums—£150, £100, £50. Printed conditions can be obtained from the Clerk to the Council, Westminster Bank House, Herne Bay. A deposit of one guinea is required for a set of the printed conditions, which will be returned upon the submission of a *bona fide* design. Last day for questions, 8 August, 1927. Designs to be sent in not later than 10 October, 1927.

Members' Column

PARTNERSHIP WANTED.

ASSOCIATE desires Partnership in established practice, or would act as assistant with view to early arrangement. South or East Coast town preferred. Experience mainly domestic, factory and school work. Small capital available.—Reply Box 4827, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

F.R.I.B.A. (42), with wide London experience, and having small connection in large suburban town near London, wishes to join a firm of architects of good standing, with a view to partnership. Can place a small capital if required.—Apply Box No. 2517, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

OFFICE AND STAFF TO BE SHARED.

ARCHITECT and Surveyor, A.R.I.B.A., P.A.S.I., with small practice and office in Westminster, is willing to discuss arrangement for sharing office and staff with another architect or surveyor similarly placed. Partnership might be considered later if mutually agreeable.—Apply Box No. 5727, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

SHARING OFFICE ACCOMMODATION.

FELLOW of the Institute desires to meet another architect with a view to sharing office accommodation and running expenses.—Apply Box 7474, c/o Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

ROOM TO LET.

ARCHITECT (F.R.I.B.A.) wishes to let large room adjoining Lincoln's Inn; rent £70 per annum, inclusive of light and heating, and fitted drawing table.—Reply Box 5331, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

CHANGE OF ADDRESS.

MESSRS. DIXON AND QUICK, Architects and Surveyors, have removed from 25 High Street, Guildford, and will in future carry on business at 180 High Street, Guildford.

THE A.B.S. INSURANCE AGENCY. MOTOR RISKS.

The Architects' Benevolent Society offers a safe motor insurance policy with low premiums and a prompt claims service. Comprehensive cover. Security. Write for prospectus, stating make of car, H.P., year and value, to the Secretary, A.B.S., 9 Conduit Street, W.1.

Every inquiry received has resulted in a completed insurance.

WARNING.

Members are victimised from time to time by impostors who call upon or write to them claiming to be architects in distress. Members are strongly advised, before yielding to appeals of this character, to communicate with the Architects' Benevolent Society (telephone: Mayfair 0434).

THE LIBRARY.

The Reference Library is closed during the whole of August, but loan books may be received or issued between the hours of 12 and 2 daily (Saturdays 1 p.m.).

It is desired to point out that the opinions of writers of articles and letters which appear in the R.I.B.A. JOURNAL must be taken as the individual opinions of their authors and not as representative expression of the Institute.

R.I.B.A. JOURNAL.

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